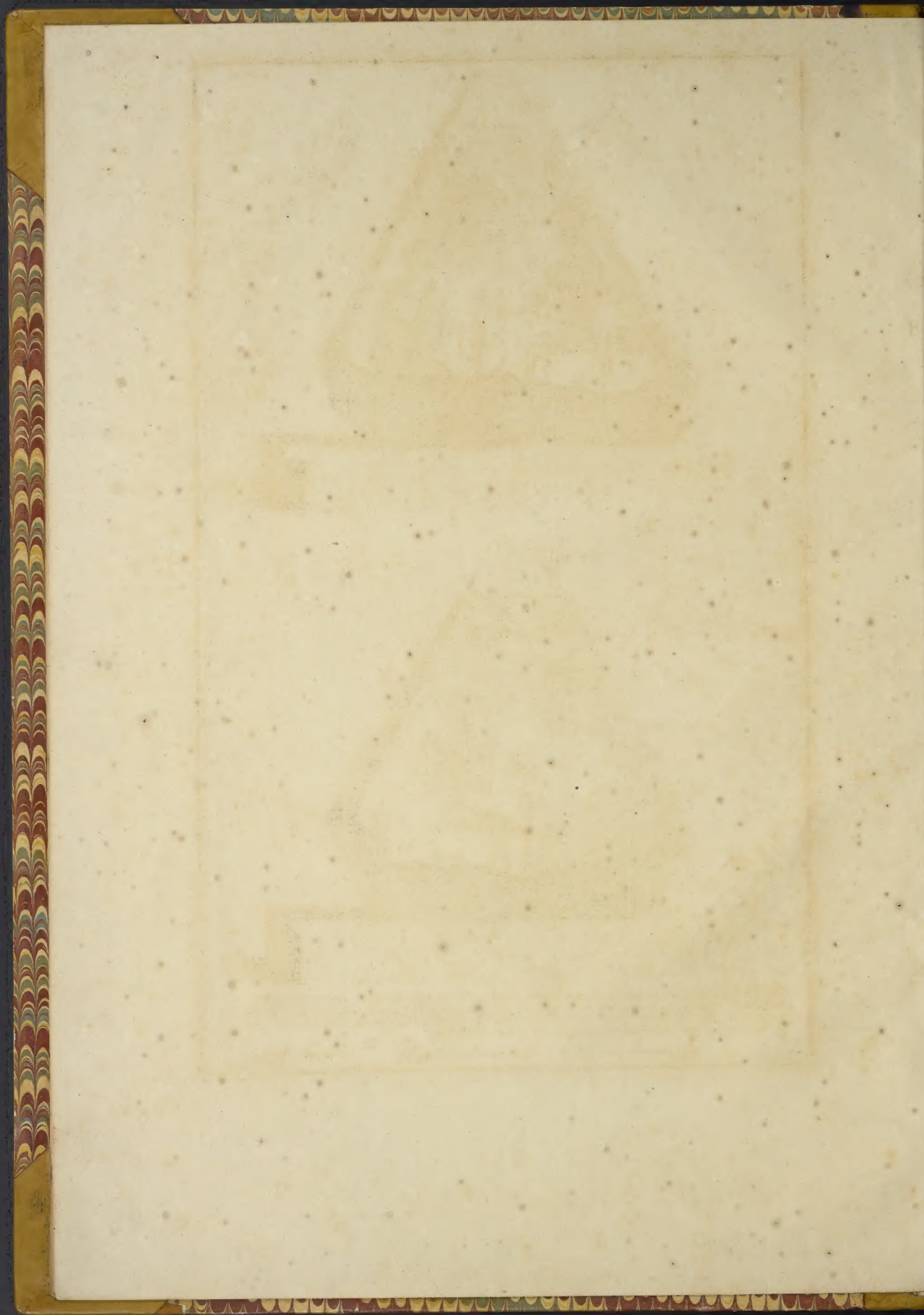


£350⁰











Apis Obelisci huius aspectus duo, varia Cirioides Symbola, Hierogrammataque prout hic insculpta, exhibentes. Celerrimum hoc summae Antiquitatis Monumentum ab Alexandria Egypti in Britanniam Gulielmus Lethicallier Arm. A. C. MDCCXXII. advevit; Hodie penes Crudithi Mart Lethicallier Arm. observatur cui et hanc tabellam humillime

D. D. D.

Alas. Gordon delin.

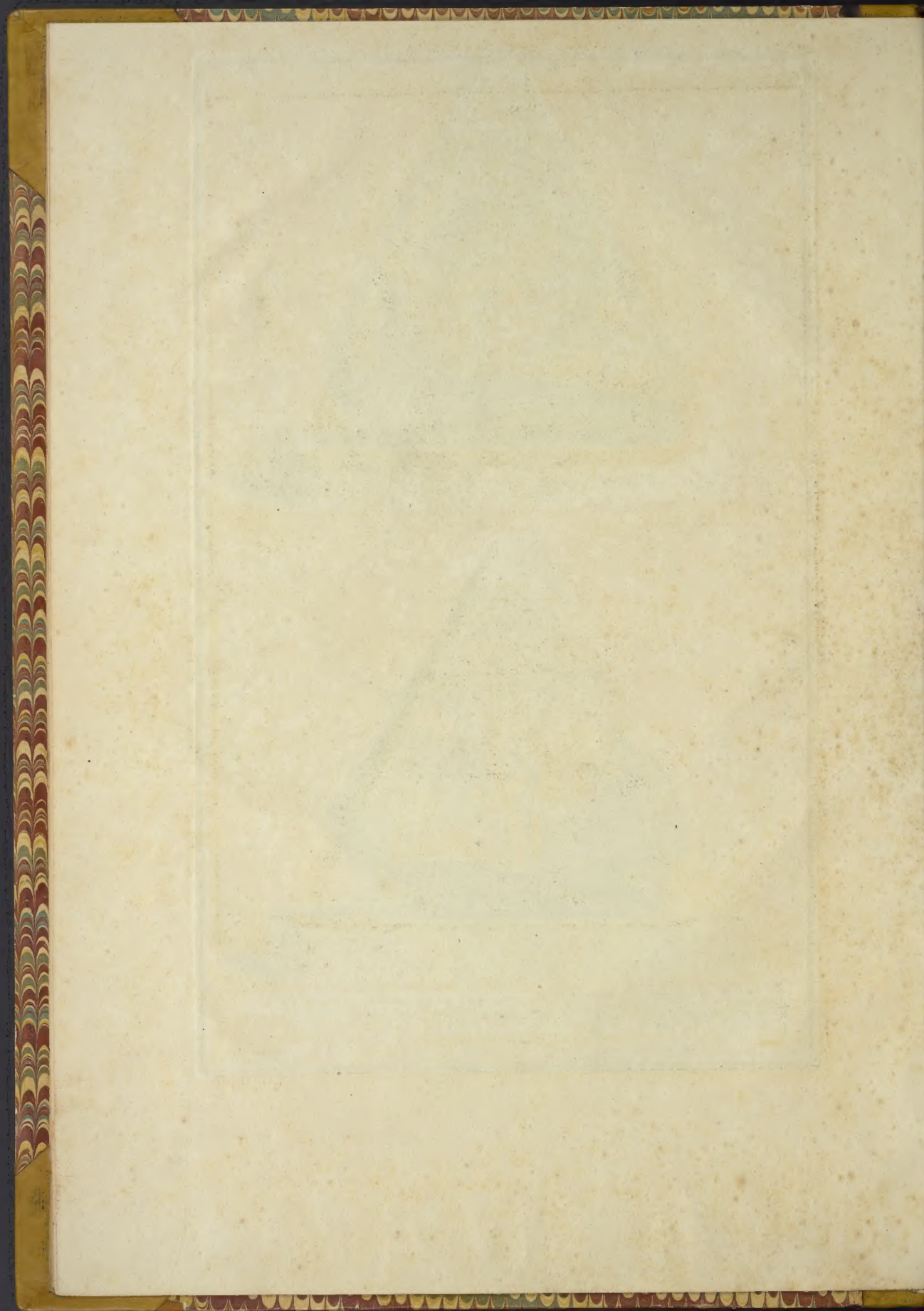
SCALE

1

FEET 2

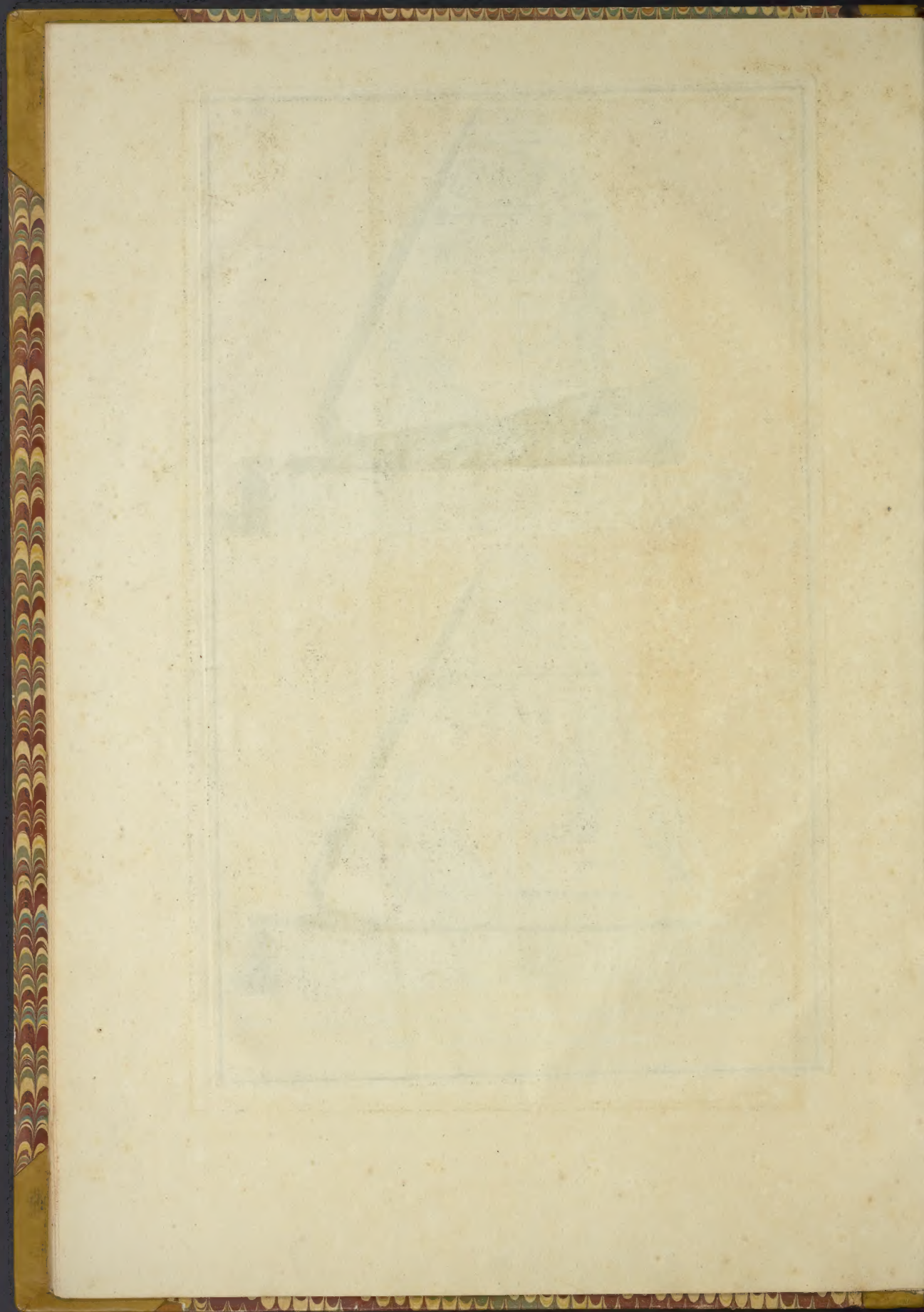
Alexander Gordon.

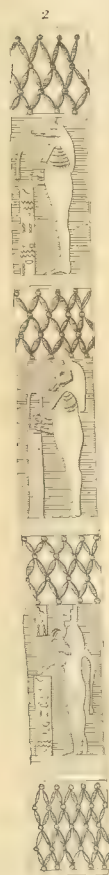
6. 1/2 Inchesculp.





*Apicis Obelisci Syenitis Aspectus Alteri duo, qui cum duobus in priori tabella
exaratis omnia Fragmenta latera Exhibent.*





1

Hieroglyphic text block consisting of multiple vertical columns of symbols. At the top, there are larger, more complex hieroglyphs, possibly representing a deity or a royal name. The main body of the text is composed of smaller, more uniform hieroglyphs arranged in neat columns.

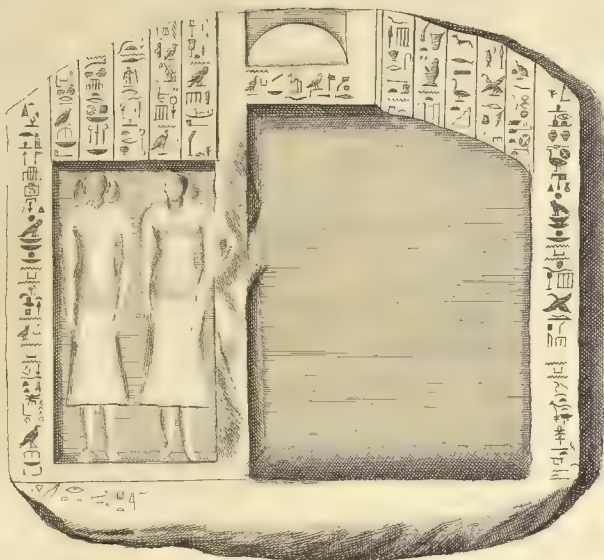


A 6. del. et sculp.

P. dom. Scula. duorum

Ex. Musco. Ethiopeo. Reon





Scala Petam duorum.



Ex Museo Thos. Sadler. Ann. 14

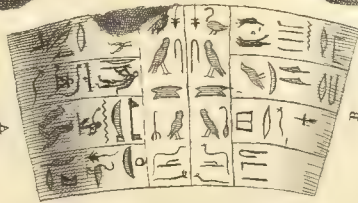
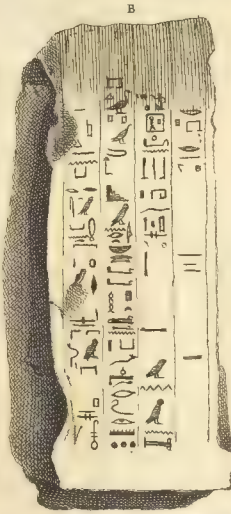
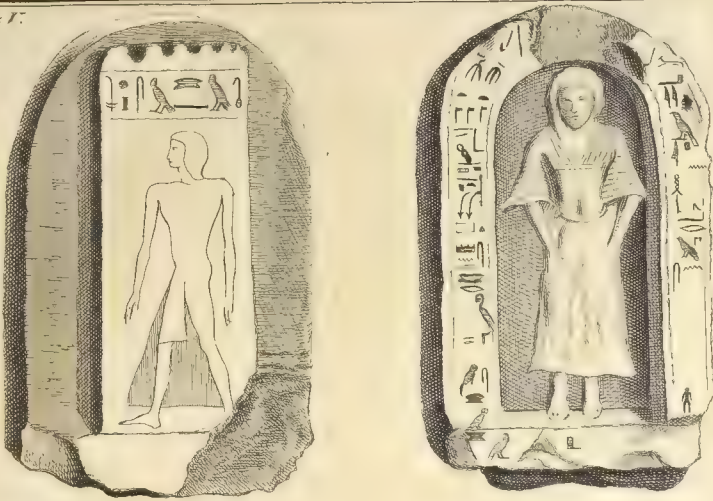
Inscritum Scala

Viro Illustrissimo, bonis literis et humanitate excoltissimo
 G^{no} H. SLOAN (Barn^{no} et Med. Regio. Tabulam hanc

A. G. del.

D. D. D. A. Gordon.

N. M. 1720

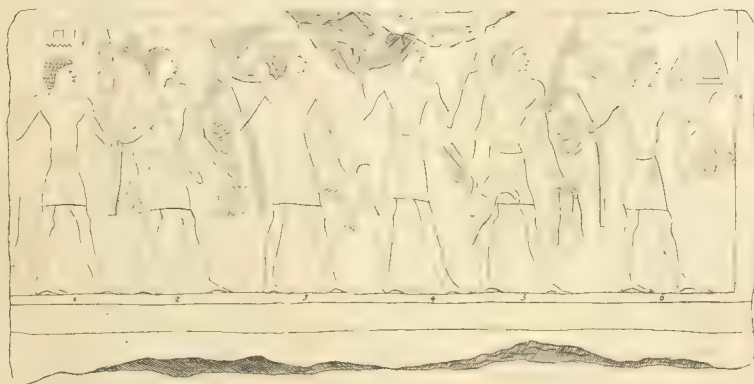
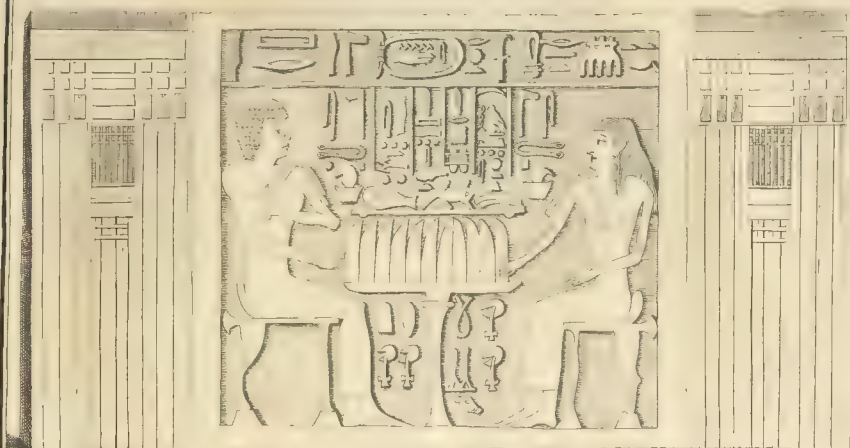


A. G. del.

Petrum Ischia duorum

Wine sculp.

Hoc vetustissimum, Egyptiorum Monumentum marmoreum
in Museo Spectatissimi viri Smart Lethicullier. Am. reperitur.



Sala Petam

1

6

12

*Tabulam hanc, summe Antiquitatis monumenta duo —
marmorea in Museo Ashmoleano Oxoniae aservata exhibentem,
Spectatissimo & Generosissimo Viro CAROLO FREDERICK, Arm.^{ro}*

D. D. D.

A. Gordon.

A. G. del. et sculp.

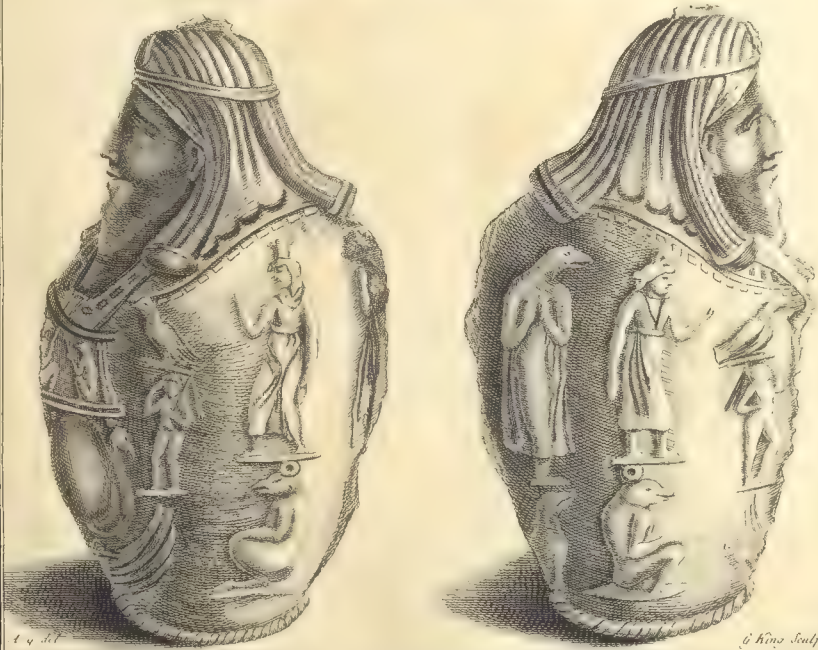


Varia, haec Amuleta Egyptiorum in capulis fœralibus reperta
D^{no} THOMÆ ROBLVSON Bar^{onis} summa cum obseruantia

off. et A. G.



Anchazarum Scala.



G. King Sculptor.

Anchazarum, Euphoriolum Dei Ejjunio, ex lapide alabastrino, penes Illustrissimum Dominum Dominum
COMITEM de LOVELL cui et hanc tabellam humillime D. D. D.

Alf. Gordon.

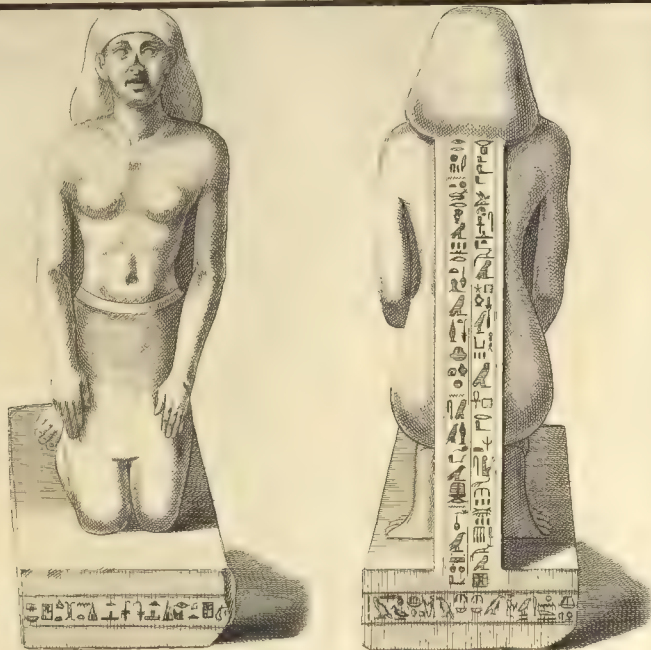


J. G. del.

W. G. sculp.

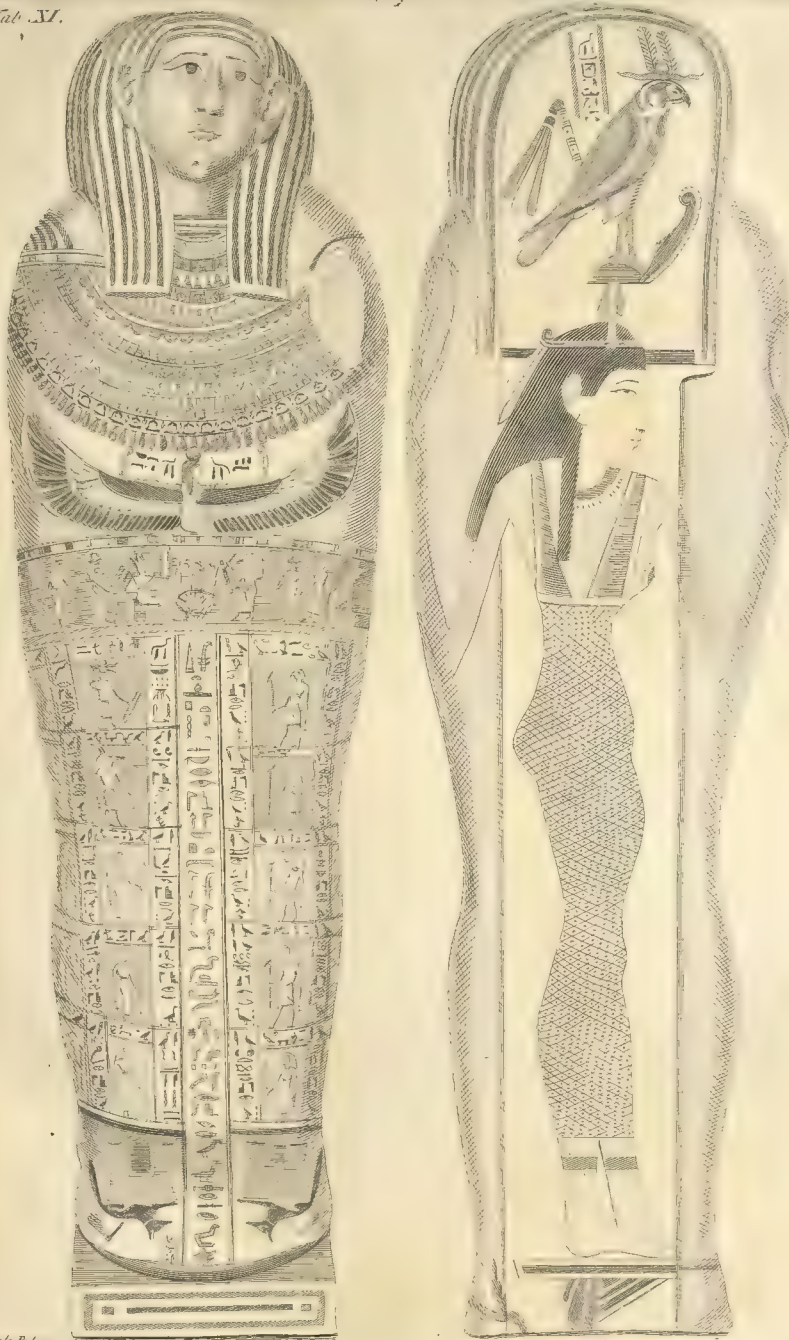
Hoc Isis simulachrum cum Ovride suo in Ara, ex lapide Boialano, inter Umbras
Pentecostiana II Illorum aservatum, THOMAS FREDERICK. Arm.

D. D. D. A. G. G. G.



Scala Poloni

Statuam hanc marmoream nuper ab Aegypto Londinum delatam, et jam pater
 Edwardum Coke Armij. Ejusdem advectorem Illustrissimo D^{no} D^{no} BARONI de FOLEY
 Hamillime D. D. D. A. Gordon



Sculpt. Ptolom.

Locus, in quo corpus amone conditum eternitatem expectat, integerrimi pulcherrimique conspectu anterior et posterior.
Hanc sciam a Memphis in Britanniam attulit, hanc in Museo meo Londini inviolatam conservat GUILIELMUS
LETHIEULLIER, Arm. eodemque huius, in arcu incunat

D. D. D., Alexander q. den. L. E. M.

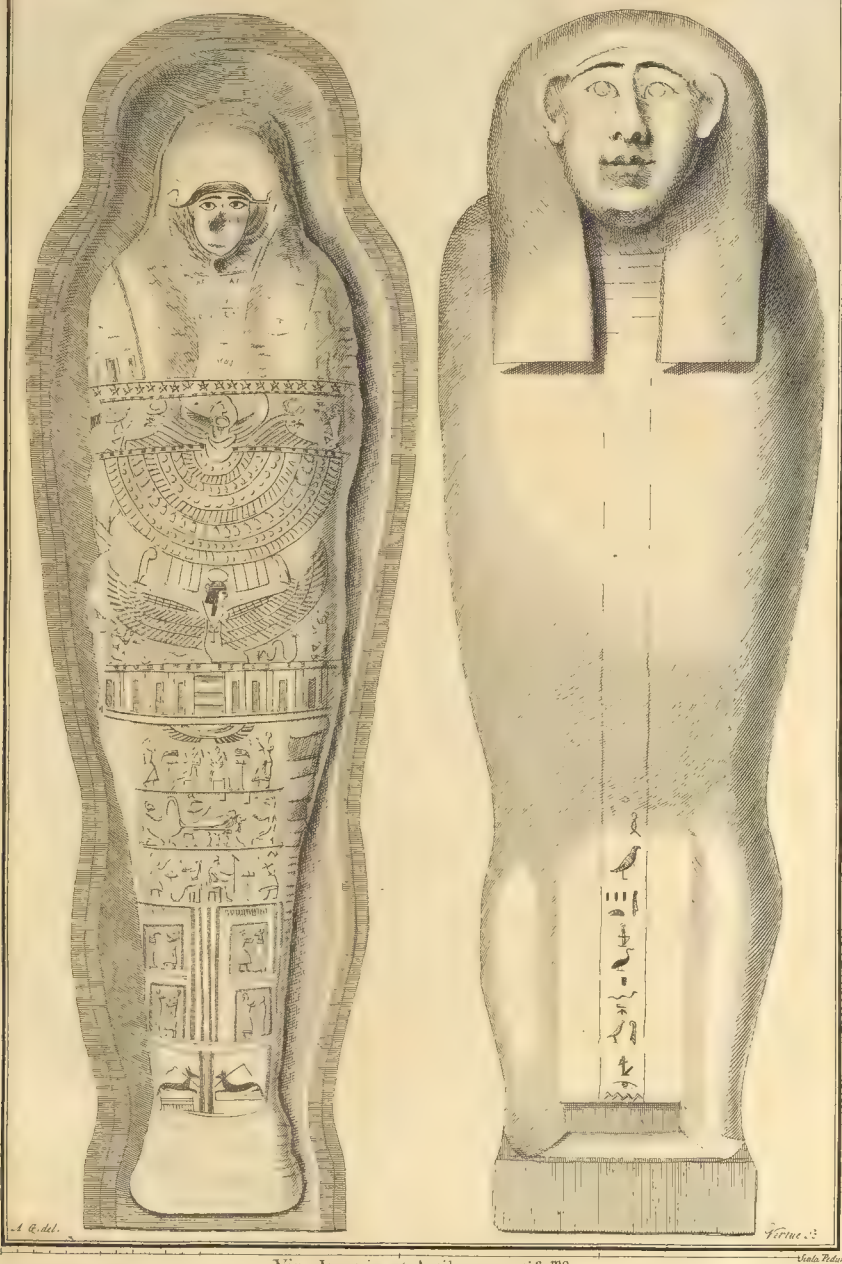


Joh. Pictor

Ejusdem interrimini pulcherrimique locali Ex. Museo GUEIELMI LETHIEULLIER. Amis. ?
Compectus duo. Laterales.

A. G. del.

B. Baren sc.



A. R. del.

F. Pinz. sculp.

Viro Ingenio et Artibus ornatissimo

RICHARDO MEAD MEDICO REGIO:

*Imaginem hanc A. R. del. N. S. S. Alexandria advechi. Spectandi Operis, in Epus Musae, instructioni an Elephantini
Necnon. Sph. regali, Eidemque nuper humanitate D. Everardi Parkeri donis dati, a se. Menochromate pictam
Necnon. propensissime.*

D. D. D.

A. Gordon.

AN
E S S A Y

Towards EXPLAINING the

Hieroglyphical Figures,

ON THE

C O F F I N

OF THE

ANCIENT MUMMY

BELONGING TO

Capt. WILLIAM LETHIEULLIER.

By *ALEXANDER GORDON*, A. M.



L O N D O N:

Printed for the AUTHOR. MDCCXXXVII.

J. Smith sculp.

mdccxxvii
Gordon

W. A. R. S.

and R. S. S.

of the
of the

of the

of the





TO THE
RIGHT HONOURABLE
ARTHUR ONSLOW, Esq;

SPEAKER of the Hon^{ble} House of COMMONS, &c.

S I R,



WHEN Persons of high Dignity patronize Learning, it demonstrates a Greatness of Soul, no less advantageous to their own Characters, than beneficial to the Sciences which are blest with their enlivening and extensive Influence: For Knowledge and

Virtue are so inseparable, that whatever promotes the one, must necessarily produce the other. Yet such is the unhappy Effect of a too indulgent Education, that many Persons who by their high Rank and native Genius might have been useful Ornaments to Mankind, suffer themselves to be wholly captivated by the soft Delusions of *Sense*, which generally make too successful a Court to Persons of ample

I send scale

india
Gordon.

DEDICATION.

ample Fortunes and distinguish'd Birth, and know nothing of the genuine Pleasure that follows the delightful and self-rewarding Pursuits of an *intelligent Mind*.

'TIS not therefore surprizing, That Literature and the Sciences, should apply themselves to Personages who stand forth as illustrious Exceptions to this too general a Depravity. Nor is it to be wonder'd at, that among the *most Eminent* of the Learned, even Persons of *meaner Abilities*, (attracted by the Sunshine which diffuses it self over the whole World of Science, from the Countenance of the *Truly Great*) should be ambitious to mingle their humble Offerings.

HENCE, SIR, arises the Liberty I take of presuming to shelter the following Essay under YOUR Name; not induced by the Worth of the Performance, but the Nature of the Subject.

THAT You may long live the MECÆNAS of this Age, and continue to do Honour to the exalted Station to which Your own Merit has rais'd You, is the sincere Wish, of,

S I R,


Your most Humble, and

Most Obedient Servant,

ALEX^R GORDON.



A N
E S S A Y
Towards EXPLAINING the
Hieroglyphical Figures,
O N T H E
C O F F I N
O F T H E
A N C I E N T M U M M Y
B E L O N G I N G T O
Capt. WILLIAM LETHIEULLIER.

 HIS singular Monument of *Egyptian* Antiquity, was found by some *Arabs*, in one of the ancient *Cryptæ*, or Catacombs of the Dead, in the Field of *SAKARA*, about three Leagues from *Cairo*, in the Year 1721, while its present Possessor Captain *William Lethieullier*, was in *Egypt*, to whose Assiduity in promoting Matters of Antiquity and Curiosity, the Learned World owes this noble Remain, and who afterwards at *Alexandria* ship'd it on Board the *Dove Galley* for *England*, where it arrived in the Year 1722.

IT consists of two distinct Particulars, the *CADAVER* or Mummy it self, and the *LOCULUS FERALIS* or Coffin, in which it was contained.

WITH regard to the First, it has nothing about it very different from the others seen in the Cabinets of the Curious, in many Places of *Europe*; being wrapped up embalmed, in innumerable Fillets or linnen Bandages, where the *Portrait* of the Deceased, according to the *Egyptian* Usage, has very probably been painted on plaistered Linnen, above the Face, though now much impaired: Round the Cheeks are also still faint Remains of a *Hawk* or *Eagle's* Wings, as is seen on many Mummies.

As to the *COFFIN*, it is made of the true *Sycamore*, some call it the wild Fig-tree, which we find by Experience, to last an almost incredible number of
B Years,

I. Smith sculp.

misra
Gordon.

Years, without corrupting. Of this sort of Timber all the wooden Monuments of the *Egyptians* are made, and all the *Loculi* or Coffins of Mummies, that have ever been brought into *Europe*; as are the *Ἀφύμια καὶ ἑλμα*, as *Herodotus* calls them, or wooden Patterns for embalming the Dead; also the Cases, or square Boxes, which held within them the embalmed Animals. All the Joinings of this Coffin are by Pins of Wood, let into Holes to receive them, so that the upper and lower Parts unite; whereby some imagine, that at the Time of embalming this Mummy, the *Egyptians* either knew not the Use of Iron, or if they did, were afraid to use it, lest thereby the Wood should be corrupted.

THE total Length of the *Cadaver* is Five Feet two Inches. The Length of the Coffin, together with the Bafement that supports it, Six Feet three Inches; its Breadth, measuring cross the Shoulders, One Foot eleven Inches.

HAVING now described the Matter of which this Coffin is made, and its Dimensions, next is to be considered the Manner in which it is painted, and the Figures represented thereon.

THE Custom of PAINTING the COFFINS of the Dead was peculiar to the ancient *Egyptians* and *Ethiopians*, from which last People, the *Egyptians* seem to have learned the Art, namely, by first plaistering the Wood over, then laying on Water-colours, much in the same way as painting in Fresco; which liquid Colours, insinuated into the Body of the Plaister, so became in a manner inseparable the one from the other.

Now, that this Custom of painting the PORTRAITS of the Deceased upon a Ground of Plaister remained among the *Ethiopians*, as well as *Egyptians*, till the Time of *Cambyses's* invading those Countries, is plain from *Herodotus*, who, *Thalia* p. 168. speaking of the Embassadors sent by that Monarch into *Ethiopia*, says, among other Things shewn them there, was the Manner of burying their Dead. Here are his Words, *Ἐπειδὴ δὲ νεκρὸν ἰσχυρὸν, ἐν δὲ καλαῖς Ἀργύραις, εἴτε ἄλλως καὶ χρυσάνταις, πάντα δὲ καὶ χρυσὴ κομμάται, ἐξομοῦντες τὸ ὄψιν ἐς τὸ δυνατόν*: That is, *After drying the Cadaver, whether after the Egyptian Manner, or otherwise, they cover it all over with Plaister, which they adorn with Paintings, and represent the Effigies of the Deceased as much as is possible.*

^b *DIODORUS SICULUS*, speaking of the same People, says, "Some keep the Bodies of their Ancestors in their Houses, within Cases of Glass, not thinking it right that the Knowledge of the Features, and the Likeness of their dead Relations, should be concealed from their own Kindred." Again, as to this Usage, among the *Egyptians*, the same Author, *lib. 1. p. 82.* says, that "when the Corps comes from the Embalmers, the very Eye-lashes, Brows, and Features, are so well preserved, that the whole Form of the Body is unvariably retained, and the ORIGINAL EFFIGIES OR LIKENESS known; wherefore many of the *Egyptians*, keep the Bodies of their Ancestors within magnificent Depositories, in order to behold the compleat Images of those who had been dead, perhaps many Ages before they themselves had been born: There they not only see the Lineaments of their Faces, but also the Make of their Bodies, all which they contemplate with great Delight."

THESE Passages, with others, which might be quoted, are sufficient for our presuming, that the Face painted on the Coffin, like those perhaps of all other Mummies, was originally designed to represent the EFFIGIES of the embalmed Person within it. There has been a Beard fixed to the Chin of the Person represented on this Coffin, though the Hole, into which a Peg of Wood has been let, only appears. The FACE, then, of this Mummy is both singular and curious, having Features truly *Egyptian*, much like those of a *Negro*, but the Completion

^a Euterp p. 118. Edit. Gronovii.

^b Edit. Rhodmanni Lib. III. p. 148. ἢ ὅτι ἀργυράς ἑλμας, ἢ τὰς ἀργύρας χρυσάνταις, καὶ πάντες αὐτὰς χρυσὴ κομμάται τὰς αὐτὰς αὐτὰς κομμάται. ὅτι δὲ τὰς κομμάταις τὸν χρυσόν.

QUITE RED; by which we may conjecture the Deceased to have been an IDUMEAN. ^d Bochart says, the *Red Sea* is so called by reason of the red-coloured Inhabitants, viz. the *Idumeans*, who lived on its Coasts. Of this Colour Historians assert *Typhon* to have been; wherefore those *Red Men*, in the most ancient Wars of any, between *Osiris* and *Typhon*, were sacrificed at the Tomb of the former, for *Osiris* was of a black Colour.

WHAT now follows in course, is to give a Description, and to offer an Explanation of the FIGURES and ORNAMENTS painted on the *Loculus* or *Coffin* of this Mummy, which may not only give Light into many Particulars relating to the *Egyptian* Mythology, but confirm and illustrate several Passages in ancient Authors.

FIRST; on the Top of the Coffin, the whole of which exhibits the Form of an embalmed Man, over the Head, not to be seen but in a View above, is painted a Female Figure, with a *Corona* or *Diadem* round her Head, lying on her Back, with her Face turned sideways, and her Arms extended; in each Hand she holds what appears to be a Sickle, which shall be described in another Place; under her Arms are Wings, divided into three Rows of Plumes, of two kinds of Colours, *blue* and *light-green*; the extreme Parts of her Body are naked, but from her Waist downwards she is clothed in a green Garment; from the Top of her Head, and joined to it, rises a round *Tutulus*, on which is placed a Globe painted green, encircled, as it were, within a Ring of yellow or light Colour.

THIS Figure seems evidently to represent *Isis*, exhibiting her combined Properties in Nature, of which she was the Goddess; for First, by the *Tutulus* or Turret on her Head, she physically symbolizes the *Earth*; the Globe of a green Colour being also another Symbol thereof. Secondly, the Ring of Light, encircling the Globe, represents most probably the Phase of the New Moon, and shews her the *Moon* also; which last Particular has a strong Affinity with the Description that *Apuleius* gives of *Isis*, at the time that Goddess appeared in a pompous manner to him in a Vision, when he says, "*Corona multiformis, variis floribus sublimem defrimxerat verticem, cujus media quidem super frontem plana rotunditas, in modum speculi, vel immo argumentum Lunæ candidum lumen emicabat.*" As to the rest of the Body, viz. the extended Arms and Wings, &c. I shall endeavour to explain the Meaning thereof; very soon in another Place. The rest lie over the upper Part of the Head, from whence two Lappets hang down on the Breast, over the Shoulders, painted with alternate Stripes of yellow and deep blue.

WITHIN the FIRST Sweep below the Neck, under the Lappets, FIVE TUFTS or Tassels appear with a green Plant between them.

WITHIN the SECOND are three WATER-LILIES, like Roses, within alternate Fields of deep Blue and Scarlet.

WITHIN the THIRD are five Leaves of what may be imagined the *PERSEA* Plant, under which is a Scarlet Ligature, bordered with Yellow or Gold.

WITHIN the FOURTH are other WATER-LILIES, like Roses.

WITHIN the FIFTH recur the same kind of Leaves of the *PERSEA*, and another Scarlet Ligature, like the former.

WITHIN the SIXTH is painted something like a CHAIN, or a kind of Festoons, composed of what seems to represent two kinds of precious Stones, Sapphires and Rubies, set within yellow Borders or Gold, and fastened to the Breast with small Buttons of Gold.

WITHIN the SEVENTH are still a greater Number, as the Sweep increases, of the forefaid Leaves of the *PERSEA*, beneath which runs another Ligature of Scarlet, bordered with Yellow or Gold.

WITHIN the EIGHTH are more WATER-LILIES, like Roses, set within alternate Fields of deep Blue and Scarlet.

^d l. 2. c. 16. p. 769. folio.

^e Plat. de Isid. & Osir.

^f Apul. l. XI p. 258.

WITHIN

Isis with scalp

Isis with scalp
Gordon

WITHIN the NINTH are again represented what may be TUFTS or Tassels, with the Figure of some Plant alternately between them.

WITHIN the TENTH is another Row of Leaves of the PERSEA, under which again passes a Ligature of Scarlet, bordered with Yellow or Gold.

WITHIN the ELEVENTH is a Row, consisting of FLOWERS IN BLOSSOM, of a green Colour, with a Mixture of red, not unlike the Form of a Poppy; some think it the *Arum Egyptiacum*; the Form is the same, but differs from it in Colour.

WITHIN the TWELFTH and last is a Row of Pendants, representing three sorts of PRECIOUS STONES, Emeralds, Sapphires, and Rubies.

THESE being the magnificent Ornaments of the *Ephod* or Breast-plate, three of them may be reckoned SYMBOLICAL, the other nine merely ORNAMENTAL.

OF the Symbolical Ornaments are those of the SECOND, FOURTH, and EIGHTH ROWS, *viz.* the Lilies like Roses. These indeed were topical to *Egypt*, and grew in the Nile; for *Herodotus*, describing the Vegetables of that River, says, *ἐν τῇ ἐν ἄλλα κρέα ἔχουσι λυσιόνα, ὡς τῷ πρῶτον γινόμενα*; that is, "There are other Lilies like *Roses*, which grow in the River." So that those on the Mummy seem to allude to the Productions of their deified River, brought to Maturity by the radiant Heat and Energy of their chief God *Osiris* or the Sun.

THE Second kind of Symbolical Ornaments may be those in the THIRD, FIFTH, SEVENTH, and TENTH ROWS, *viz.* green Leaves of a moderate Breadth, long in Proportion, and ending in a Point, in the Form of a *Tongue*. These, as is hinted, may be imagined to represent the Leaves of the *PERSEA*, which Plant, says *Plutarch*, among all the others in *Egypt*, was in a particular manner consecrated to the Goddess *Isis*, because its Fruit resembles that of a Heart (the Symbol of *Egypt*), its Leaves, that of a Tongue, *ἡ δὲ αὖτὴ Ἀρπύριον ἐστὶν μάστιγος τῇ θεῷ καθάρων, λήγουσι τὴν περὶ αὐτῆς, ἐπὶ καθάρῃ μὲν ὁ καθάρης αὐτῆς, γλῶττι δὲ τὸ φύλλον ἔκειται*.

THE Third kind of Symbolical Ornaments seems to be those Flowers like Poppies, in the ELEVENTH Row, with a green Plant or Bud alternately between them: such are often exhibited on the *Mensa Isiacæ*, and may only be Representations of the *Lotus* in Bud, and in Blossom, another remarkable Vegetable of the Nile, produced by the Solar Energy.

I SHALL now proceed to what is represented immediately below the *Ephod*, or *Breast-plate*, namely, another Female, resting on one Knee, the other raised, and with expanded Arms holding in each Hand what may be, as before hinted, the *FALX MESSORIA*, or Sickle, between which are several *ιεροσύμματα*, or sacred Characters: Her Face is bare, her Breast, Arms, and Feet naked; but from her Neck downwards she is clothed in a green Garment, which reaches below her Knees; on her Head she supports a Globe of a fiery Colour, her Hair is tied with a *Corona* or Diadem of red; which Hair, being of a dusk or black Colour, flows down her Neck and Shoulders: From the last, proceed Wings divided into three Rows of Plumes, of various Colours, the upper and lower of deep blue, the middle green, and each Row, as well as Plume, is bounded and divided with Yellow.

THIS Female I may safely pronounce again to be *Isis*, who here symbolizes, like the other already described, the EARTH, as comprising within it the four Elements. Now the Physical Reason, why the ancient *Egyptians* painted *Isis* as a Female, may be learned from *Plutarch*, because they imagined her to be the Female Part of Nature in which was contained the Origin of every thing; *ἡ γὰρ φύσις ἐστὶν ἡ φύσις τοῦ κόσμου, ὡς ἀπὸ τοῦ ἀπείρου γένεσθαι*. *Aristotle* ^k says, they esteem the whole Nature of the Earth to be Female, wherefore they stile her *Mother*. That

^k *Euseb.* p. 121. Edit. Gronov.

^l *De Idæ.* & *Osir.* p. 378. Edit. Wechel Francof.

^m *De Idæ.* & *Osir.* p. 372.

ⁿ *Vid. Hieron. Alexander, Tab. Helicæ.* p. 118. *ἐπεὶ δὲ τὸ πᾶν ἐκ τῆς γῆς ἐστίν, ὡς ἀπὸ τοῦ ἀπείρου γένεσθαι*.

this Figure of *Isis* is a compound Symbol of the Earth, as comprizing within it the four Elements, seems as it were pointed out by the Colours; for, the middle Part of her is covered with *Green*, which may allude to the *Grass* and *Trees*, and other *green Vegetables*, within the Temperate and Torrid Zones, and which may not very improperly be called the middle Part of the Earth. Secondly, by representing the Extremities of her Body naked, this also may be to symbolize the extreme Parts of the Earth towards the Poles, which in effect are *barren* and *naked*; so that upon this Figure of the Earth, the *Egyptians* seem, with great Propriety, to point out the natural Situation, and vegetative Production of the Zones, as they are nearer to, or farther removed from the Sun. With regard to the three Rows of Plumes, these seem to represent the other three Elements; the upper and lower of deep blue, the *Air*, because the Earth above and below is surrounded by the blue Air; the middle Row of pale Green, the *Water*, that being the natural Colour of the Sea; and lastly, the fiery Globe on the Head of the Female, the Sun, or the Element of *Fire*.

As to the dark coloured Hair of this Female, flowing down her Neck and Shoulders, *Apuleius*, in the Vision he had of *Isis*, already mentioned, describes her Hair in the very same manner as it is on our Mummy, when he says, *ibid.* p. 248. *Jam primum crines uberrimi prolisique, et sensim intorti per divina colla passim dispersi, molliter defuebant.* ¹ *Porphyrus* lets us into the Physical Meaning of this dark-coloured Hair, namely, that it symbolizes the Duskliness of the *Air*; wherefore, if we might suppose the yellow or illuminated Spaces between the Plumes to symbolize the *Solar Light*, then this Female Figure is a Physical Symbol of *Earth*, *Air*, *Water*, *Fire*, *Light*, and *Darkness*; in fine, of every thing visible, or which relates to the tetraqueous Globe.

WHAT next appears below the Female already described, is an intire symbolical Picture, well deserving the Attention of the Curious.

THE whole seems a twofold Representation of DEATH and JUDGMENT. To express *Death*, they have painted a *Cadaver*, stretched out on a Bier or *Necrophoreion*, as the *Greeks* called it, and which is in the Shape of a Lion; on the outer Side stands a Figure, dressed in a plaited Garment, human except the Head, which is that of the *Ibis*; in his left Hand he holds a golden Cup, and with his right seems to point towards the left Side of the Cadaver.

Now it is evident that the ancient *Egyptians*, on the Decease of their Friends, used to deliver the Corps into the Hands of certain Embalmers, whose Business was to perform that Office. *Diodorus* says, ² *After the Relations of the Deceased among the Egyptians agreed upon a Price, they delivered the Corps into the Hands of the Embalmers; the Chief of whom was called γεμιαδης, who causing the Corps to be laid flat on the Ground, pointed out how much of the left Side towards the Bowels was to be opened; then the Ψαφιστε, or Cutter, as he is called by them, holding in his Hand an Ethiopian Stone, cut as much of the Flesh as was required by Law.*

FROM this Passage it may be concluded that the Figure on our Mummy in the plaited Garment, (with the Cup, &c.) is there to represent this γεμιαδης, or chief Embalmer, whom ³ *Clemens Alexandrinus* calls σολης, the *Adorner*, who, he says, bears in his Hand a Cup for Libation, called σενόεον.

Now the Figure on our Mummy answers in every respect to the Description both of *Diodorus* and *Clemens*; for the σενόεον or Cup for Libation plainly appears in his left Hand, and with regard to his pointing out how much of the left

¹ Euseb. Præp. p. 110. B. Edit. Parif. fol. ² l. 1. p. 81. 82. Edit. Hanov. *διεμαρτυροῦντες ὅτι πᾶσι τοῖς καὶ περὶ παλαιότητος τοῖς τελευτήσαντι τὴν κατηύθυνον σφαιροῦσαν τὸ σῶμα παρὰ τὸν ὄψον, καὶ πρὸς τὸν αὐτὸν γεμιαδὴν λαμβάνοντες τὸν τιμὴν τοῦ σώματος ἐπὶ τὴν λαγύνην σφραγίζοντες τὸν σῶμα, ὅταν δὲ τελευτῇ ὁ νεκρὸς ὁ Ψαφιστὴς, ἵδων τὴν Λιγύνην, καὶ διατεμὼν ὅσα τιμὴν καὶ τὴν Λαγύνην.*
³ Strom. VI. p. 456. Edit. Lugd. Bat.

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1 Smith sculp.

Gordon

Side towards the Bowels was to be opened, that seems expressed on the Mummy also. As to the Embalmer's having on his Neck the Head of the sacred Bird the *Ibis*, this the *Egyptians* did very probably to denote that his Office was sacred; for it may be imagined, that they had no other way to express the Function or Office of any Person as sacred, but by placing upon their Necks the Head of some sacred Animal or another. Now, that the Office of the Embalmer was sacred, is confirmed by the same *Diodorus*, who *ibid.* p. 82. says they were called *μερμηδαι*, very much honoured by the Priests of *Egypt*, and their Companions, and as *sacred Persons*, were admitted within their Temples, τοῖς τε ἱερῶσι σὺνῆναι, ἐν ταῖς αἰ; ἱερῶν ἐσθλόν; ἀρχαῖστας ὡς ἱερῶν πρεσβύται.

THESE being the Particulars of the first Representation of *Death*, beyond that hangs a kind of square *Veil* or Sheet, with yellow and green Stripes, which may be an *Egyptian* PHYLACTERY, from which the *Jews* probably took their *Arban Canforb*, which is an Amulet or Charm they constantly wear to this Day under their Cloaths, to guard them from Evil.

BEYOND this, on the Front Part of the Coffin, is exhibited the second Representation, namely that of JUDGMENT AFTER DEATH.

To describe which, let us begin with the principal Figure OSIRIS, who seems in the Character of *Pluto* (as the *Greeks* afterwards called him) to be sitting in the infernal Regions in the Chair of *Jupiter*, or the Sun, in whose left Hand is something crooked at the Point, perhaps the Sceptre of *Olympus*, and in his right Hand the *Flagellum* or Flail. He is clothed in a Yellow Garment, without any Shade: On his Head is a *Mitre*, from whence come forth two Horns of yellow or Gold, and he has a *Beard*.

THIS Figure is above measure curious, having in every respect the characteristical Marks of the ancient *Egyptian Bacchus*, though, as I have just now said, he sits here as Judge in the infernal Regions in the Character of *Pluto*. With regard to his being represented as the ancient *Egyptian Bacchus*, sitting in *Jupiter's* Chair, with the Sceptre of *Olympus* in his Hand, there is one Passage in the Poet *Nonnus*, which seems to corroborate this Conjecture, when he says,

Ἐκλυσεν ὧς ποτι δῶκεν ἐνν, ἐν σὺνδρανον Ὀλύμπου
Δῶκε γέρας Ταρχῆ παλαστήσαν Διονύσου,
Ἄρεσιν Ταρχῆ, ἐν ἀμπελον ὕπαι Βακχῆ.

Which may be thus rendered, "I have heard, that of old *Jupiter* gave his Chair, " with the Sceptre of *Olympus*, and his Thunder, as a Gift, to *Zagrus* the " more ancient *Dionysus*, and the Vine to the Wine-faced *Bacchus*."

NOW, that the Chair on which *Osiris* or *Pluto* is represented sitting, is that of *Jupiter* or the Sun, seems in some measure pointed out on the Mummy, where the under Square thereof is uniformly of the same fiery Colour, with almost every other Symbol of the Sun upon it; the fiery Part being undermost, to represent the Sun's Absence, and in the Region of the *Manes*, where this Scene of *Pluto* is laid.

IN the next place, with regard to the two Horns of Gold coming forth from each Side of his Head, there is one Passage in *Sidonius Apollinaris*, which in a particular manner seems to confirm this Representation on our Mummy, who, speaking of the *Egyptian Jupiter*, says,

- - - Caput aurea rumpunt
Corona, & indigenam jaculantur fulminis ignem, &c.

* Vid. Cuperi Harpoc. p. 64

† Carmen XXII. p. 564. Edit. Hanov.

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Papaver, appears on each Side: On the Top of the expanded one, before *Osiris*, stand FOUR EMBALMED HUMAN CREATURES, one with the Head of a MAN, another with that of a DOG, the third with the Head of a WOLF, the fourth with that of a HAWK or EAGLE. First, as to the *Lotus* expanded and shut, they seem to have been, among the *Egyptians*, Symbols of the Sun's rising and setting; for * *Dioscorides*, as he is quoted by * *Cyperus*, says, *The Lotus is produced in Egypt, growing in the Fields, which had been inundated, on a Stalk, like that of a Bean, small in Blossom, and white like a Lily. They report that it shrinks or shuts itself up when the Sun sets, but opens on his rising: That it hides its Top in the Water in the Evening, but comes forth out of the Water in the Morning.* For this Particular we also have the Authority of *Proclus* and *Pliny*, *Hist. Nat. Lib. XIII. c. 17.*

WITH regard to the Four Embalmed Animals standing on the expanded *Lotus* before the Face of *Osiris*, this may be presumed to be nothing but a Physical Symbol of the four different Properties or Powers of the same Sun; for it is certain that the *Egyptians* feigned God or the Sun as sitting upon a *Lotus*: By this they symbolized his Presence over all earthly Things. As to this, the Translator of *Jamblicus*, in the Chapter of Explaining the *Egyptian* Symbols, p. 146. says, *Deus induitur sedens super Loton, aquaticam scilicet arborem, ubi significatur Deum principatu suo mundanum superexcedere Lotum, nec attingere gubernando, sed principatum gerere intellectualem penitus & empyreum.* As to the four Animals upon the *Lotus* symbolizing so many Properties or Powers of the Sun, they seem such, because they are among the Number of those sacred Animals, which all who have treated of the *Egyptian* Theology, agree to be Symbols of the Properties of that God; hence on the *Mensa Isiaca*, and other conspicuous Monuments of the *Egyptians*, they are very often combined. Besides, they are very similar to the Description given by † *Kircher* and † *Witsius* of four Figures, called by them *Hemithi Numinis Stripatores*, or the Guardian Attendants of the God *Hempha*, by *Plutarch* called *Emet*, the same with *Sol* or the *Egyptian* *Osiris*, and were the four chief Messengers or Angels (as *Witsius* calls them) sent by that God to execute his Commands. The First of which was called *Horus*, in the Form of a Boy, *mundi sensibilis Geniale numen.* The Second with a Dog's Face, called *ἡνίοχος* (C), *canina facie conspicuus, & vigilantissimus Anubis seu Hermetice economie preces.* The Third had a Hawk's Head, he says, and was called by the *Egyptians* *THAUSTUS*, *cornu Hammonis insignitus*, then adds, *solarem calorem & in mundo inferiori fecunditatem notabat.* The Fourth was, he says, with the Countenance of a Lion, called *ΜΟΜΗΤΑ*, i. e. *Hilei, mundi, sive totius humide nature præsidem significabat.* As to this last Particular, it is the only one, except the Horn of *Jupiter Hammon* just mentioned, where the Description does not correspond with the Representation on our Mummy, one of the Figures of the Mummy having a Wolf's Head, not that of a Lion; wherefore it may be reasonably imagined that there were not only more of these *Stripatores* or Guardian Genii of *Osiris* than what are mentioned by *Kircher* and *Witsius*, but it was arbitrary in the Person that originally consecrated the Mummy to these different *Egyptian* Deities, to represent which-ever of them he pleased, wherefore he chose this one with the Wolf's Head rather than that of the Lion. This will better appear immediately, because with regard to the *Wolf* and the *Dog*, I find a Passage in *Macrobius*, which seems to account for such a Representation; for, speaking of the manner whereby the Image of *Osiris* or the Sun is sometimes exhibited in *Egypt*, he mentions it as having the Heads of a Lion, a Dog, and a Wolf. The *Wolf*, he says, is a Symbol of the past Time, the *Dog* of the future: *Sed & præteritum tempus Lupi capiti signatur, quod memoria rerum Transactarum rapitur & aufertur; Item, Canis blandientis effigies Futuri temporis designat eventum.* These Symbols of Time are indeed very aptly applied to the Sun, since that by the Periodical Revolutions and Motion of that *Luminary* all Time is measured.

* Lib. IV. c. 14.

† De Harp. p. 25.

‡ In his *Myth. de Mumiis*, Part II. c. IV.

§ *Egyptiac.* c. ix. p. 46.

¶ *Saturn.* lib. I. c. 20. p. 208.

HAVING now given an Account of the Representation of *Osiris* in the Character of that old Egyptian Deity called by the Greeks *Pluto*, and of the *Lotus* opened and shut, and of the Animals standing upon it; the next thing to be considered, is the Action or Intention of their being placed in the Infernal Regions; for illustrating which, it may be imagined that *Osiris* or *Pluto* sits there as a *Judge*, and perhaps of the Soul and Actions of the very deceased Person that was contained within the Coffin we are describing. That which gives room for this Conjecture is the Appearance of what seems to be an *Agatho Daemon* or Genius in the Attitude of leading in a human Creature before the Judgment seat of *Osiris*, where the *ἱερεῖς* *ἱεραὶ*; or sacred *Scribe* of the Egyptians, distinguished by the Volume in one Hand, and the *ῥαβδὸς*, in the other, just as he is described by *Clemens Alexandrinus*, with an *Ibis's* Head, seems, as it were, enumerating before *Pluto* the supreme Judge of the Shades the Detail of the Deceased's Actions, supposed to have been weighed in the Balance which appears represented in the same symbolical Picture, and of which I shall very soon give a more ample Description.

THAT the Egyptians believed *Osiris* and *Isis*, or *Ceres* and *Bacchus*, as the Greeks called them, to have held the Dominion of the Shades, is plain from the Testimony of many ancient Authors. ^a *Herodotus* in particular, speaking of the ancient Egyptians, has these Words, *Ἀρχαῖοι δὲ τῶν Ἀνθρώπων ἄνθρωποι δὴντες ἐν δόμοις*. Which is, *That the Egyptians believed Ceres and Bacchus to hold the Dominion of the infernal Shades*. Again, that *Sol* or *Bacchus* went into Hell, or the Region of the *Manes*, we have confirmed by *Servius*, who says, *Ipse enim est & Sol & Liber Pater qui Inferos petit*. ⁱ *Natalis Comes* says, that *Lucian* thinks *Pluto* is so called *ὡς τὸ πνεῦμα τῶν νεκρῶν*, that is, because he abounds in dead People. *Ibid.* That they think that all the Souls of the Dead descend to him, which when he receives, he binds with inevitable Bonds, and after Judgment distributes to every one Rewards or Punishment.

THAT *Osiris* was the same with the Greek *Pluto*, and Judge of the Dead, *Plutarch* in a most circumstantial Passage puts beyond all doubt; for speaking of *Osiris*, he says, *ὡς ὁ θεὸς ἔτι δὲ ἀρχὴν ἐξ ἐστὶν αὐτῷ τῶν νεκρῶν ἐν τῇ ἐκείνῃ τῇ ἐκείνῃ*. Which is, *That the Egyptians believed Ceres and Bacchus to hold the Dominion of the infernal Shades*. Again, that *Sol* or *Bacchus* went into Hell, or the Region of the *Manes*, we have confirmed by *Servius*, who says, *Ipse enim est & Sol & Liber Pater qui Inferos petit*. ⁱ *Natalis Comes* says, that *Lucian* thinks *Pluto* is so called *ὡς τὸ πνεῦμα τῶν νεκρῶν*, that is, because he abounds in dead People. *Ibid.* That they think that all the Souls of the Dead descend to him, which when he receives, he binds with inevitable Bonds, and after Judgment distributes to every one Rewards or Punishment.

BEYOND what is already described, is, as has been hinted, the Representation of a Balance, or Pair of Scales, erected and supported by a kind of a crooked Post in the Middle like a Tree, and two human Figures, one on each Side of the Post: That on the right Hand, has on its Shoulders the Head of a Hawk, the other on the left, that of a Wolf, both turned contrary ways from one another; which perhaps may symbolize the opposite Good and Bad Principles, a Doctrine *Plutarch* tells us the Egyptians believed, anterior to all other Nations; the Hawk denoting the Good or *Osirian Being*, the Wolf the Bad or *Typhonian Being*. These seem each, by pulling the Scales down towards their own Side, to claim, as it were, the Soul of the Deceased for its own. The Balance symbolizing, that after the Actions of the Deceased are as it were weighed, the *ἱερεῖς* *ἱεραὶ*; or sacred Scribe already mentioned, enumerates them before *Pluto* the supreme Judge of the Shades, that he may pass Sentence on the Deceased, who seems as it were led in by the *Agatho Daemon* before his Tribunal already described.

THE next Particular to be considered in our symbolical Picture, is the Figure immediately behind *Osiris's* Chair, which exhibits a Female standing erect, with Wings consisting also of three Rows of Plumies, one pointing downwards covering the Thigh, as is very often seen on the *Menfa Iliaca* the other elevated, in whose Hand above the Wing is a small Sickle; on her Head she supports a Globe of a pale Colour, placed in the Middle of a Crescent or Horns. This Figure seems

^a Clem. Alex. Strom. VI. p. 456.

ⁱ Mythol. l. 2. p. 178.

^d De Isid. & Osir p. 382.

^e Euterp p. 135.

^f De Isid. & Osir.

^g Cuperus Harp p. 72.

plainly to be another Representation of *ISIS*, the *Greek Ceres*, and *Proserpine*; for *Proserpine*, says ^b *Porphyrus*, is represented with Horns as well as *Bacchus*, and she is said to accompany *Osiris* or *Pluto* into the Region of the Shades. This Figure is also a combined Symbol both of the Earth and Moon, and agrees very well with the *Egyptian* Theology: for by the Crescent and small pale Globe, she is both *Proserpine* and the Moon, but by the female Form and Sickle, in a Physical Sense, she is *ISIS* or the Earth. As to the first, we have an express Testimony in ⁱ *Plutarch*, who says, *αὐτὴ δὲ Ἰσὶς ὅλην τὴν ἐργασίαν τῆς ἀλλοτρίας διατηροῦσιν, ἐν ἣ τὰν ἀγαμέμνονα δοῦναι, τὰ δὲ ἐν κρητέρεσσιν, τὰ μὲν αὖτε ποσειδῶνι μυστήρια.* Which is, *That the Egyptians assert Isis to be nothing else but the Moon, and her Images show her such, being represented with Horns to indicate her different Phases.* Besides, we see two Figures like this on our Mummy, with Wings covering the Thigh, on the *Mensa Isaca* with a Crescent and Horns, both which *Pignorus* describes to be the Moon.

BEHIND the combined Figure of the Moon and Earth just now described, is another female, one of the *Genii* or *Agatho-Dæmones* of the *Egyptians*, or what they call the *Genii Acrutæ*: The Office of which was to drive away Evil; wherefore in one Hand she holds the *εὐδαίμων ὁρ' ὁταλον*, or Amulet for Conservation, and in the other the Diviner's Rod.

Now that the most of the fore-mentioned Scene is laid in the Region of *Hades* or the Shades, there seem to be two Evidences on the Mummy. First at the Entry, where the Balance and Good and Bad *Genii* appear, is the Figure of a voracious female Animal, as appears by her Teats, sitting on a Basement, the under Square whereof is of the same red and fiery Colour with the other Representations of the *Sun* on the Mummy. The Mouth is wide open in an Action of howling, and she appears plainly to be the same, whom the *Greeks* and *Romans* afterwards called *Persephone* and *Proserpine*, whom *Pluto* carried into Hell. Before this female howling Animal is represented something like a Goose's Feather or Writing Pen, placed at the Entrance of this Region of the Shades.

It is surprizing how well the Whole of this agrees with the Mythology of the Ancients, and how much it is (among many others on the Mummy) an Evidence that the *Greeks* and the rest of the Pagan World had their Theology from the ancient *Egyptians*: For, in the first Place, as *Proserpine* here is represented like a female Animal, in the same manner did the *Greeks* exhibit their *Cerberus* or *Hecate*, only added two more Heads to her, which by the bye shews that very probably this Mummy is more ancient than the Fable itself of the *Greek Cerberus*. That the *Greek* and *Roman Cerberus* is *Λέων* or *Canis* in the female Sense, is plain from that Passage of *Euripides* in ^{*} *Plutarch*,

Ἥκας ἀγάλμα φασίεσσι καὶ ὄντος.

Hecates simulacrum Lucifera fies canis.

† *NATALIS Comes* says she was called *canicida* & *carnivora Dea*, because Dogs were sacrificed to her. As to her Howling, there is one remarkable Passage in *Apuleius* to illustrate this: for he asking the Goddess *ISIS* in what manner she desired to be invoked, he demanded, among many other Appellations of her Divinity, if the choicé to be called upon by the awful Name of *Proserpine*, terrible on account of her nocturnal Howlings: *seu nocturnis ululatus horrenda Proserpina.* ^m *Sophocles* observes, that *Proserpine* obtained Howlings and tearing of the Hair, &c. to be performed in honour of her in lieu of Sacrifices; for *Proserpine* was the Queen of the Dead. Hence *Horace* ⁿ says,

*Missa senum ac juvenum densantur funera. Nullum
Sava caput Proserpina fugit.*

^a *Ensch. Prep.* p. 109. ⁱ *If. & Ofic.* p. 372. ^b *P. 32* Fig. T. and next to D. D. ^{*} *De Iud.*
& *Ofic.* p. 379. [†] *Nat. Com.* p. 232. ¹ *Apuleius Metamor.* l. xi. p. 257. ¹ *Vid. Lloyd Dic.*
Hist. Poet. in *Proserp.* p. 228. ⁿ *Penn. Carmin.*

In the next place, As to the Writing Pen placed before this female Animal on our Mummy, it is certain the Ancients (as Mr. * *Lloyd* observes) were of Opinion, that *Proserpine* wrote down on the Poëts of the Gates of Hell the Names of those who were called out of Life into another World; wherefore † *Statius* says,

*Nec dum illum aut truncâ lustraverat obvia taxo
Eumenis, aut furvo Proserpina peste notarat.*

And in his *Sylvarum* 1. 6.

—Obliquoque notat Proserpina cultu.

THE Second Evidence is the plain Image of *Proserpine* in a human Form, with all her characteristical Marks, placed on the Mummy, over where the Balance, and the good and bad Principles are; some of which seem so curious, as to deserve the Attention of the Learned; if we consider, that over the first Part of the symbolical Picture, where the *Cadaver* is laid stretched out on a Bier, *Isis* with a *Tutulus* on her Head, seems to be figured under the Character of what the *Greeks* afterwards called *Cybele* or the Earth; but over the other part of the Picture where the Deceased is represented judged, and consequently the Soul of it landed in the Place of its eternal Abode, over there, the Image of *Proserpine* in a human Form is placed; which may symbolize, according to the Mythology of the *Egyptians*, that when the Deceased was in the State of Death before Judgment, consequently not supposed to have passed over in the *Baris* or Boat of *Charon*, (which mythological Story the *Greeks*, as ‡ *Diodorus* tells us, took from the *Egyptians*) in that case, they reckoned the Deceased in the Domain of *Cybele*; wherefore, above the *Cadaver* on the Bier, is, as I have hinted, the Image of *Cybele*; but when in the Place of its eternal Abode in the Regions of *Pluto* and *Proserpine*, there, above it, is *Proserpine*'s human Image represented with all her characteristical Marks; of which it is proper in this place to give a particular Description. On her Head she carries a Vessel, as if transparent, within which appears something of a longish Form, and an Orange Colour, with a Speck or two of Green in the middle, which Vessel may probably be what the *Greeks* afterwards called *xêos*; as may the Figure of an Orange Colour, the MUTULATED SCEPTRE so often mentioned by § *Porphyry*, when he treats of the *Egyptian* Mythology, in his Description of *Proserpine*, which οὐρανὸν τὸ καὶ οὐρανὸν or impaired Sceptre, he says, symbolizes *Pluto*'s Government of the Shades; as may also the green Specks, the Seeds of Vegetables or Grain latent within the Bosom of the Earth. Hence it was that the *Egyptians* feigned *Isis*, or the Earth, to have locked up the *aidia*, or privy Parts of *Osiris*, within an Ark; and the same † Author speaking of the symbolical Images of *Proserpine*, says very explicitly, *That she carries in them the Symbols of young Plants proceeding from their Seeds on Earth*; which Seeds are the very Representation on our Mummy. His Words are, ὅς ἐστι κέντρον αἰὲν ἀπὸ τοῦ οὐρανοῦ καὶ τῶν καρπῶν ἰσχυρὸν τῆς γῆς ἀνέστη. Hence the same Author ‡ says, *Proserpine* is that *divinus*, ἡ ἀνυσταμένη, or preserving Energy of the Seeds; and *Pluto* that *σύν*, which in the Winter Solstice roves among the hidden and unknown Regions under Earth. Hence, says § *Porphyry*, comes the Fable of the Rape of *Proserpine*, whom *Ceres* eagerly follows into the Region of the Shades.

FROM all which Physical Interpretation we have Reason to suppose, that the Vessel on the Head of *Proserpine* on our Mummy is that mystical *xêos*, or sacred Chest of the *Egyptians*, and the Figure within it a Symbol of that *mutulated Sceptre*, or the *Privities* of *Osiris*, so much mentioned by ancient Authors: Its Orange Colour is the same with whatever is represented as Flesh on the Mummy, and very much the Completion of the *Egyptians*; nay, the same Author † adds in express Words, that

* Lloyd. Dic. Hist. in Proserp. p. 828.
lib. 3. p. 109.

† Thebaid 8.
ibid.

‡ lib. 4. p. 82.
ibid.

§ Euseb. Præp.
ibid. p. 110.

the

1. Smith's sculp.

Gordon.

the *Egyptians* symbolize the Energy of the Seeds of the Earth under the Form of a *Priapus*, which *Proserpine* carries about with her. This was among the Mysteries revealed in the Ceremony of INITIATION or Admission into the *Adyta* of the *Egyptian* * Priests, where, as a Condition proposed to them before Entrance, they were to take upon them the stigma of this mutilated Member by Circumcision; for which reason *Clemens Alexandrinus*, *Strom.* i. p. 221. says, That in order to be initiated, and to learn the mystical Doctrine of the *Egyptians*, *Pythagoras* was CIRCUMCISED. From this came the Processions of the *Egyptian Bacchantes* with the *Ark of Osiris* carried before them; it may also be imagined, that from hence was the *Totaphot* of the *Jews*, mentioned by * *Scaliger*, as *Egyptian*. † *Samuel Petitus* describes some of these Amulets to have been in the form of a *Penis* of baked Clay, and wore by way of *Bulle*, hung to a String; he says God prohibited the *Jews* from wearing them any longer, as they had done in *Egypt*; wherefore he exchanged them into other kinds, as † *Frontlets*. From hence also was the mystical Worship of the *Phallos* among the *Moabites*, *Cholchians*, *Syrians*, *Phenicians*, and *Greeks*, and indeed among every Nation that had their Religion from *Egypt*; and hence the Origin of Circumcision among many of those People.

THESE being all the Particulars relating to the symbolical Picture on our Mummy, one Remark occurs, perhaps of Consequence, namely, That it is worth inquiring into, whether all this Representation of the *Egyptian Pluto*, *Proserpine*, the *Genii*, the *Deceased* on the *Bier*, the *opposite Good and Bad Principles*, the *Balance*, &c. be any thing else than an Allusion to the particular Ceremony or Custom among the *Egyptians*, of judging their Dead, before they were deemed worthy of Burial, as is fully related by *Diodorus Siculus*, *Lib.* i. p. 81. whether it be this, or an Evidence, as much as the Nature of the Thing can admit, That the foretold Representation alludes to the Belief which the *Egyptians* had at the time of embalming this Mummy, of the IMMORTALITY OF THE SOUL, of a FUTURE EXISTENCE after Death, and an INTELLECTUAL JUDGE, who was to pronounce the Deceased worthy or unworthy of *Eternal Bliss*? This is the Question to be determined by the Learned, though till then the latter Opinion seems most eligible; for, that the *Egyptians* believed a separate State of Existence of the Soul after Death, and that those of Good Men were to live after their Death, in the Society of the Just, is clear from a very remarkable Passage in *Diodorus Siculus*, *Lib.* i. p. 83. where, mentioning the Ceremonies used at the Funerals of the *Egyptians*, after enumerating the just Actions and Virtues of the Deceased, he says, *καὶ προσκαλοῦσιν τοὺς θεοὺς αἰνέοντες ὅτι αὐτοὶ τοῖς δικαίοις.* That is, *They pray to the Gods of the infernal Shades, to receive the Deceased into the Society of the Righteous*; and adds, That they give out, that the Person buried is to live an ETERNITY with the Righteous in the Regions of *Dis* or *Pluto*: *Diodorus's* words are, *ὡς πρὸς αἰῶνα ὁσπρεῖσθαι μετὰ τοῖς καλοῖς ἀνθρώποις.* Their two Passages are very explicit as to the *Egyptians* having a Belief concerning a separate State of Existence for the Souls of Good Men, and of a Society of the Blessed there, and a Notion of Eternal Happiness. This Belief, it appears plain, they had, as well as the physical and fabulous Opinion of *Pluto* and the Sun roving in the Winter time in the Region of the Shades. For, that they believed the Immortality of the Soul before the Times of *Heraclitus*, is very plain from a Passage in that Author, who † says, That the *Egyptians* not only believed that Doctrine, but were the FIRST that asserted it: His words are, *πρῶτοι ὅτι πνεῦμα ἔστιν ἀθάνατον καὶ ἐκείνους, οὗ ἀνθρώπου δεῖν ἀθάνατον εἶναι.* Which is, *The Egyptians were the First who asserted the Soul of Man to be immortal*. Other Passages from the Ancients might be enumerated to confirm this Particular, but they will be referred to another Place.

HOWEVER, if it is granted that the symbolical Figure now described is probably an Evidence that the *Egyptians*, at the time they embalmed this Mummy, believed the immortality of the Soul, it seems to afford us a negative Argument with regard to the Age thereof, *viz.* that it was not coeval with, nor anterior to the *Mosaic*

* *Vid.* *Diod. Sic.* l. i. p. 78, 79. D.

† *Witius Egypt.* c. ix. p. 47. Var. *Leff.* c. xx.

† *Vid.* *Exodus*, c. 13. v. 9 & 16. *an original Hebrew Word is Totaphot.* NB *The Pagan of the Mogol.*

Exposure their Amulets of that Shape

* *Euseb.* p. 135

times, because in the whole *Pentateuch* there seems not to be any explicit Text, containing the Belief of Rewards and Punishments in another World; nor does any Author assert, that the *Egyptians* themselves, in their most early Dynasties, knew any thing about it: and it is presumable, that had either of these People known it at the time they inhabited *Egypt* together, that Doctrine of living happily after Death, is of so adorning a Nature to Mankind, as could not possibly have been concealed from either, but become a mutual Belief.

BELOW the emblematical Picture are ten different Compartments, bounded by yellow Stripes or Borders, wherein are *ἱερογλυφικά*, or *Egyptian* sacred Characters; within those Compartments seem contained two kinds of emblematical Figures, some *Egyptian* Deities, others their *Genii* *Averrunci*, or the *Hemphthominus* *Stipatores*, already mentioned, for they are both Male and Female; the Fields, in which these Figures stand, are green, blue, and red.

IN the first Compartment within a green Field, on the Right side of the Mummy, stands the Figure of a Man, in whose Left Hand seems to be a Volume or Sheet of the *Papyrus*, like that in the Hand of the *ἱερογλυφικός*, or sacred Scribe, in the Symbolical Picture already mentioned. On his Neck is the Head of an *Ibis*; such *Egyptian* Figures, in general, the *Greeks* called *ἱεμπερ*. On the top of his Head is what may be conjectured a Flame, issuing forth under a small Globe. This whole Figure I take to be a Representation of the *Egyptian* *HERMES*. As to his having the Head of an *Ibis*, such a one is commonly assigned to *Hermes*, and indeed may be only to denote his Person sacred, like what is observed before in another place. As to the Flame, it is frequently seen above the Heads of sacred Persons on the *Mensa Isiaca*, and may probably be to symbolize a Spirit; the Globe or Star above it, his *δοξασμα*, or being ranked among the Gods; and the *Papyrus* Volume in his Hand, an Emblem of his Invention of Letters and Eloquence. For *Hermes*, says a *Diodorus*, was above all others admired on account of his Eloquence; and because of his Inventions of Letters, Astronomy, and Harmony, he was ranked amongst the Gods.

IN the opposite Compartment of Green stands another Figure, on whose Neck is the Head of the *ἱερός*, or Hawk; in one Hand he holds a *Baculus*, which some have imagined the Diviner's Rod; and in the other, the *Phylacterion* or Amulet for Preservation. Such *Egyptian* Figures as these, which seem to be another Representation of one of those *Stipatores*, or Guardian *Genii* of *Osiris*, the *Greeks* afterwards called *ἱερεῖς*, and, according to b *Witsius*, as has been observed in another place, were by the *Egyptians* named *Thauti*.

ON the other Side, in the Compartment of deep Blue, under *Hermes*, stands a human Figure with a Wolf's Head; he holds in his Hand the same kind of *Baculus* already mentioned, and the *ῥακτική*, and may be reckoned also another of those Guardian *Genii* of *Hemphth* or *Osiris*.

OPPOSITE to this last, within the red Compartment, stands another Figure, in Form altogether human, of the male kind. In his Hands he holds the *Baculus* and *Phylacterion* already mentioned.

ON the Side, over against the last, is a human Figure with a Ram's Head, holding in its Hands the same *Baculus* and *Phylacterion*; above his Head issues forth also a Flame under a small Star or Globe, which Figure seems plainly to be a Representation of the *Egyptian* *Jupiter Hammon*, and perhaps the most complete one of that God of any that can be produced. *Herodotus*, *Enterp.* p. 105. says, The *Thebans* yearly on the Festival of *Jupiter Hammon* sacrifice a Ram, the Skin of which being flayed, they cloath *Jupiter's* Statue with it. And in another Passage, *ibid.* he says expressly, that the *Egyptians* represent his Statue or Image with a Ram's Face, *δοτὶ τὰτὴ κροσσέωσιν τὸ εἶδός τῳ Διὶ πόλιν Ἀγυπτίου*.

a L. i. p. 12, 13, 14.

b *Egyptiaca*, p. 47.

Then he adds, that the *Ammonians* had this Image from the *Egyptians*, of whom they were a Colony; and that the Name which the *Egyptians* gave to *Jupiter*, was *Ammon*. The Flame over his Head may, as I have said elsewhere, be to symbolize him a Spirit, and the little Globe or Star also his *Apotheosis*, or being ranked among the Gods; so that this Figure of *Ammon*, and that other of the *Egyptian Hermes* already described, are the only two Deities represented among those *Genii Averrunci* and *Agatho-Demones* already mentioned.

ON the *Lateral Views* of the Coffin are ten more Compartments, five on each Side, which contain Ten more Representations of these *εχθροί*, watchful *Genii* or Guardian Angels, both male and female, as their Habits distinguish them; each of which has an *Anubian Staff* and *Phylacterion* in its Hands. They are altogether human Figures, except one with a Wolf's Head.

IMMEDIATELY below the twenty Compartments is a Representation of two square Buildings of a green Colour, in each of which is a Gate, painted red; above each of these Buildings is the Figure of a Wolf or Fox couched, of a jet black Colour, over the Necks of these is the *Flagellum* of *Osiris*; all which last Particulars are represented inverted.

THESE Buildings seem another Representation of the Domain of *Pluto*, in the Region of the Shades, and the two Wolves another Physical Symbol of the *Sun*. With Regard to this, it is evident that several People who had their Religion from the *Egyptians*, styled the *Sun* or *Apollo LYCIUS*, which is derived from *λύξ*, a Wolf. * *Macrobius* says, *Cleantes* asserts, that they called *Apollo* or the *Sun LYCIUS*, and gives a Physical Reason for it. That the *Sun* was called *λύξ*, the same Author, *ibid.* says, the City of *Lycopolis* near *Thebes* in *Egypt* is a Testimony, where with an equal Devotion were worshipped both *Apollo* and the *Wolf*, and both of them had the same Appellation *λύξ*, and in both was the *Sun* adored. He adds, that that Animal, by the Sharpness of its Sight, eludes the Darkness of the Night, *Ac plurimum oculorum acie cernens tenebras noctis evincit*. Besides, nothing seems more convincing that those Wolves were Symbols of the *Sun* or *Osiris*, than the *Flagellum* of *Osiris*, which is represented, as if joined to them; and they seem to be those Animals, which *Porphyry* calls *Anubides*, who says, † That *Pluto* kept such Animals by him in the infernal Regions, their Office being to guard the Grain, which had been lodged within the Bosom of the Earth, from perishing, which being impregnated by the Solar Rays, *Pluto* gives an Energy of being produced and brought to Maturity; which Solar Heat is perhaps represented by the two red fiery Doors that lead into the two square Buildings, over which the dark Wolves or *Anubides* lie watching. These two Dogs or Wolves ‡ *Clement Alexandrinus* calls Symbols of the two Hemispheres.

WHAT is already mentioned being the particular Things express'd on the Front and lateral Views of the Coffin, what now remains is to give an Account of the back Part thereof, where is represented a female Figure standing erect, with black Hair flowing down her Neck and Shoulders. Divers Parts of her Body are naked, as her Neck, Shoulders, Breast, Arms and Feet; only over each Shoulder appears somewhat like a Tippet of a Red Colour with yellow and dark Borders, fastened to a Girdle, that comes below her Breast; from the Girdle to the Middle of the Leg she is dressed in a party-coloured Habit, yellow, red and green, and something like Bracelets go round her Ancles and Arms, and her Feet without Sandals are close to one another. She stands upon a Basement, made as it were of Beams of various Colours; round her Head is a Diadem of deep Red within a yellow Border, which hangs down to the back part of her Head; in her Hands she holds *Vitis* or Ligatures of a dusky red Colour; from the Diadem rises a short Pole or Stem, which being fastened to the said Diadem supports a half Globe or Disk, on which the *εγεγ* or Hawk is perched; near which is plainly the Figure of the *Sickle* or *Falx Messoria*. The Hawk is of a green Colour, and the Tail tip'd with

* *Macrob. Sat. l. i. p. 194.*† *Euseb. Præp. Ev. p. 110.*‡ *lib. 5. p. 413.*

Red, not unlike a Parrot; the Legs and Talons are red, the Eyes of a fiery Colour, and over its Head comes forth somewhat like a Flame, in the Middle of which, like what has been described in another Place, is a little Globe or Star; from the Top of the Head also rise two large Feathers. Behind the Hawk is represented a *Flagellum* or Flail, like that in the Hand of the Images of *Osiris*; between which and the Neck of the Hawk, within two Lines, are several *Hierogrammata* or sacred Characters.

THESE being the Particulars painted on the Back of the Coffin, let us now see what Account can be given of them from ancient Authors.

WITH regard to the Female Figure, as to her being wrapped within a party-coloured Habit, the Legs and Feet close to such another, there is one Passage in *Porphyry* that accounts for such a Representation in a very satisfactory manner, plainly giving us to understand such a Figure to be a Symbol of the visible World. Here are his Words, speaking of the *Egyptians*: 'Αὐτὴ δὲ κόβει τὸ διέκαστον τοῦτον αἰθέρα. Ἀνθρωποειδὴς ἐστὶ ἀγαλλμα, τὰς δὲ πόδας συμβέβηκός τας ἔχει, ἀνὰ δὴ τῇ μέλει πόδιν ποικίλιν ἰστέον περιβεβλημένην, ἐπὶ δὲ τῇ κεφαλῇ σφαῖραν ἔχει χρυσῇ. Which may be thus translated: *They symbolize the World thus; by a human Figure with the Feet close to each another, and from the Part above downwards clothed in a party-coloured Garment, supporting on its Head a Globe of Gold.* He immediately accounts for those three different Particulars in the Representation, namely, that the joining of the Feet symbolizes the World's never changing Place; the Globe, its round Form; and the party-coloured Garment the various Nature of the Stars. This Description differs not from the Figure on our Mummy in any thing, the Globe of Gold excepted. Again, *Plutarch* describes the Garment of *Isis* to be party coloured, and explains the Physical Meaning thereof; his Words are, Ἐτολὰ δὲ αἱ τῆς Ἰσίδος, ποικίλαι τὰς βασιῶς. Ὡς δὲ ὁ ὕλην ἢ θάλασσαν αὐτῆς, πᾶσι χρόμιν ἐξ ἀρχαίων, ἔτι, σκότος, ἡμέρα, νύξ, πῦρ, ὕδωρ, ζῆλος, θάνατος, ἀρχή, τέλος. Which may be thus rendered: *The Garment of Isis is party-coloured; because her Energy is exercised concerning Matter, which changes into & contains every thing, Light, Darkness, Day, Night, Fire, Water, Life, Death, the Beginning and Ending.* But among all the Passages in ancient Authors which illustrate this party-coloured Appearance of *Isis's* Garment, none describes it so circumstantially as *Apuleius*, who speaking of the Manner, in which the Queen of Heaven, viz. the *Isis* of the *Egyptians*, appeared to him, as has been already mentioned, he describes her Garment thus: *Multicolor, bysso tenui pertexta: nunc albo candore lucida, nunc croceo flore lutea, nunc roseo rubore flammida, & quæ longe longæque etiam meum confutabat obtutum.* This Description is so very like, what is really represented on our Mummy, that it shews plainly the Ancients have been exceedingly uniform in the mythological Representations of their Deities, so as to agree with the Descriptions given of them. On the Mummy belonging to Mr. *Locke*, which I have exhibited Plate XIV. of my *Egyptian Antiquities*, *Isis* is dressed in the same kind of party-coloured Garment. Lastly, with regard to the *Vitta* or Ribbons in the Hand of this Female Figure, I think *Vesta*, who among the *Greeks* and *Romans* was the same as *Isis* among the *Egyptians*, is described by *Virgil* with such *Vittæ* in her Hands,

*Manibus Vittas, Vestemque Potentem,
Æternumque Adytis effert penetralibus ignem.*

WHAT a lofty Opinion the Ancients had of *Isis*, as the Goddess of Nature, appears by the mighty Epithets they give her. The same *Apuleius*, from the Ancients, styled her, *Rerum natura Parens, Elementorum omnium Domina, Seculorum Progenies initialis, Summa Numinum, Regina Manitum, Prima Celitum, Decorum Dearumque facies uniformis.*

¹ Euseb. Prep. p. 115. ² De Isid. & Osir. p. 382. ³ Met. l. xi. p. 258. ⁴ Æneid. 2. v. 296.

⁵ Ibid. Metamor. p. 259.

Isis
Gordon.

I HAVE mentioned also, that from the Diadem round her Head rises a short Pole with a half Globe or Disk on one End of it, upon which Disk the *Egyptian* Hawk is perched. This Disk of a green Colour seems plainly to symbolize the Earth's Hemisphere; as does the *Hawk* standing on it, the *Sun*. The *Egyptians* with great Propriety exhibit them in this manner, because the Sun at all times illuminates and warms but one Hemisphere, or a half Part of the Earth. The Thighs of the Hawk are yellow or Flame Colour, which seem to represent Light; as the Legs, and Talons reaching to and grasping the half Globe, are red, to represent Heat; for both Light and Heat proceed from the Sun, and, as has been just now observed, both do constantly illuminate and warm one half of the Earth's Globe. It may be further observed in general over the whole Mummy, that where there is any Representation of the Sun, the Colours are yellow and red, to express Flame and Fire, or Light and Heat; the yellow constantly and invariably above the red, because Flame or Light always is seen above Fire.

Secondly, That the *Egyptians* painted *Osiris* or the Sun under the Figure of a Hawk, appears certain from almost every ancient Writer of their Affairs. ¹ *Eusebius* says, the Hawk is dedicated to the Sun, because it is the Symbol of Light and Spirit, and because of the Swiftness of its Motion, and soaring on high, where the Light is. ² *Horus Apollo* also speaking of the Hawk, among other Reasons, says, It seems to be the Image of the Sun above all other Birds, because it looks on the Sun Beams with open and steady Eyes. Then he adds, that the *Egyptians* paint the Sun in the Form of a Hawk, as being the Lord of Light. ³ *Plutarch* also says, That the *Egyptians* often paint *Osiris* in the Figure of a Hawk, because that Bird exceeds all others in Quickness of Sight, and Swiftness of flying.

THESE Authorities, I hope, are sufficient to convince, that the Hawk on our Mummy is a Representation of *Osiris*, symbolizing the Sun. What seems still to confirm it, are the red fiery Eyes, which ⁴ *Macrobius* tells us, is a Characteristical Mark of the Sun, *Ut Sol patenti igneque oculo terram conspectu perpetuo atque insatigabili cernit*. But the greatest Confirmation of any, that the Hawk symbolizes here the Sun, is the Fire-coloured Globe on its Head, in the same manner as on the Head of *Isis*, under the Breast Plate. That the *Egyptians* symbolized the Sun by a Circle, and also by a fiery Disk, is very plain from ancient Authors. *Clement Alexandrinus* also says, when the *Egyptians* paint the Figure of the Sun, they do it by a Circle, *ἥτις δὲ ἐν ἡελίου βαδισμοῖσι κώδων ποιεῖται*. The Poet *Nonnus* describes the Sun according to the *Egyptian* Notion, as riding round the Heavens in the Form of a fiery Disk, *ἡπιπύρον ἐλαυνὸν ἔλαν πόδας δίδωμι βλακῆ*. ⁵ *Hier. Alexander* quotes an ancient Poet, who describes the Sun thus:

*Sic Apollo, deinde Liber sic videtur ignifer,
Ambo sunt flammis creati, profuturique ex ignibus, &c.*

THE whole then on this Mummy seem chiefly to be so many Physical Symbols, representing the different Powers or Properties of their chief Deity *Osiris* or the Sun, as acting in and upon the different Parts of Nature; and what is on the Back of the Mummy, a combined Figure of both *Osiris* and *Isis*, symbolizing universal Nature; and what is curious, on this Mummy are the *Flagellum* of *Osiris*, and the *Falx mesforia* of *Isis*, exhibited near their mutual Figures, being the characteristic Marks or rather Trophies of their mutual Inventions, namely of the Use of Grain, and Agriculture; the one Instrument for Reaping, the other for Threshing the Corn; Inventions for which, among many others, they were both deified; Inventions to which the World owes the first bringing of Mankind into Society; Inventions from whence Religion, Arts, Learning, and whatever else is valuable among Mankind, owe their Origin.

¹ lib 3. ² *Hor. Apollo*, p. 17. ³ *de If. & Osir.* p. 371. ⁴ *Macr. Sat. l. i. p. 211.*
⁵ *Tab. Heil. c. p. 22.*

F I N I S.

AN
ESSAY

Towards EXPLAINING the Antient

Hieroglyphical Figures,

ON THE

EGYPTIAN MUMMY,

In the MUSEUM of

Doctor M E A D,

Physician in Ordinary to His MAJESTY.

By *ALEXANDER GORDON*, A. M.



L O N D O N:
Printed for the A U T H O R.
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T O

Doctor *M E A D.**S I R,*

HE many Obligations you have conferr'd upon me, make me lay hold of the least Opportunity to render you the humble Acknowledgments of a grateful Heart: And indeed, besides this superior Inducement, I could not, with equal Propriety, have recourse to any other Patronage for the following Essay, that owes its Being to your noble *Museum*; which, among many other invaluable Treasures of Antiquity and Erudition, contains the curious Monument of the antient *Egyptians*, that is the Subject thereof.

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THE easy Access to this inestimable *Repository*, which you so generously afford to every one who is inquisitive after Knowledge, and the chearful Assistance you are so ready to lend to whatever tends to the Promotion of Learning, and the polite Arts, have justly intitul'd you to the Esteem of Mankind. Which that you may continue long to enjoy, is the Wish of all those who have the Honour to be known to you ; among whom no one can join with greater Fervour than,

S I R,

Your most humble and

most obliged Servant,

Alexander Gordon.



A N
E S S A Y

Towards EXPLAINING the Antient

Hieroglyphical Figures,
ON THE
EGYPTIAN MUMMY,

In the MUSEUM of

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HIS other Remain of *Egyptian* Antiquity, about which I am now to offer some few Conjectures, is the embalm'd Body of perhaps some considerable Person among them, as may be imagin'd from the Magnificence of its Ornaments. It may also be conjectur'd to be of the Female Sex, because neither on the Mask above the Face of the Mummy, nor on the Face carv'd on the Coffin, is there any thing like a Beard; which Particular may be presum'd a *Criterion*, whereby the Sex of the embalm'd Person is distinguishable.

It was found also in the Catacombs of *SAKARA* near *Cairo*, and sent from thence by Consul *Barton*, and Mr. *Lisle*, to *England*, together with another, which Dr. *Mead* gave as a Present to the College of Physicians in *London*, both which arriv'd there about the Year 1734.

THE *Cadaver* is in Length five Feet five Inches, including its Bandages; and in Breadth, measuring cross the Shoulders, one Foot four Inches.

It lies within its antient *Loculus* or Coffin, made of the true *Sycamore*, or *Wild Fig* tree, wrapt up, as all other Mummies are, with very many Linen Bandages. The Whole has been, and much of it is still in a great measure, cover'd with an exterior Garment of Linen, plaister'd over in the Manner that Painters prime their Canvases; on which, with a kind of Water-colours, are painted emblematical Representations of their Deities; which liquid Colours sunk into the Body of the Plaister, as Painting in *Fresco* does on plaister'd Walls.

THIS Mummy, which doubtless is of very great Antiquity, has by the Injury of Time, and perhaps the rough Usage of those who found it, suffer'd not a little in the Ornaments round the Head, Neck, and Shoulders.

B

THE

A South side

Antient
Garden

THE first Thing to be taken notice of is the Face, which is hid with a Cover of plaister'd Linnen, as is also the Head, and the rest of the Body. Over the Face of the *Cadaver*, above the plaister'd Linnen, remains a Surface of Gilding, which shews that Art to be of a very antient Date. What remaineth of this Gilding, is clear and distinguishable, over which has been painted the Form of the Features, the Eyes and Eyebrows being still very distinct, tho' the Gilding in some Places, and the Line of the Nose and Mouth are almost gone.

ON the Chin is to be seen the Figure of a Globe fill'd up with a red fiery Colour, from whence project Wings, which encompass the Sides of the Face.

THIS fire-colour'd Globe is probably to symbolize the Sun, as has been observ'd in the foregoing Discourse on the Mummy belonging to Captain *Letbiewllier*, the Wings being an Emblem of its Velocity.

THAT the antient *Egyptians* painted the Image of the Sun with Wings, is evident from a very remarkable Passage to this Purpose in *Macrobius*, the Colours of which, he says, are various; *blue*, and *light-colour'd*, and indeed so they seem to be on the Mummy; the *blue*, he says, is a physical Symbol of the lower Hemisphere, the *light Colour* of the upper one. Here are his Words: "*Hoc argumentum Aegyptii lucidius absolvunt, ipsius Solis simulacra pinnata fingentes, quibus color apud illos non unus est; alterum enim caerulea specie, alterum clara fingunt; ex his clarum superum, & caeruleum inferum vocant: inferi autem nomen Soli datur, cum in inferiori hemisphærio, id est, hyemalibus signis, cursum suum peragat; superi, cum partem Zodiaci ambit æstivam.*" These Wings the same Author, *ibid.* asserts to be an Emblem of Velocity; for, speaking of the Antients believing *Mercury* and the Sun to be the same Deity, he says, "*Præter hoc Mercurium pro Sole censeri multa documenta sunt; primum, quod simulacra Mercurii pinnatis alis adornantur, quæ res monstrat Solis velocitatem.*"

THE next Thing that fairly presents itself to View, is a Zone or Girdle cross the Breast, fill'd up with white Stars painted on an azure Field; which very probably may have been as an Emblem of the *starry Region*, being very consonant with the physical and astronomical Religion of the antient *Egyptians*. ^b Lord *Herbert* observes, that the Antients attributed a kind of Divinity to the Stars: And indeed the *Egyptians* did so in a particular manner; besides, they were the Inventors of Astronomy. ^c *Ensebius* from *Porphyrus* says, that the *Egyptians* assigned the Cause of every thing in Nature to the Stars, believing that from the Necessity of Fate, and the Motions of the Stars, the Whole depends: διὸ καὶ μάλιστα τοῖς ἀστέροις τὸ πᾶν ἐξαιεῖται ἀπὸ τῶν ἀστέρων καὶ τῶν ἀστέρων καὶ τῶν ἀστέρων καὶ τῶν ἀστέρων.

UNDER the Girdle of Stars is what, for Order-sake, may be call'd the *third emblematical Representation*, in the middle whereof is the Figure of a *Scarabeus* or Beetle, with Wings consisting of four Rows of Plumes projecting from its Sides. Next, on each Side of the Breast of the Mummy, at the Extremities of the Ephod or Breast-plate, is represented the Head of the *Egyptian Hawk*, like to that on Capt. *Letbiewllier's*, with this Difference, that instead of a fiery Ball over their Heads, here is a Circle within other Circles, towards which two human Figures have their Faces and Hands directed, and rest on the Knee in an Attitude of Adoration.

IN order to attempt the Explanation of these Figures, let us begin with the *Scarabeus*, or Beetle.

THAT the Beetle among the *Egyptians* was a physical Emblem of the Sun, is beyond all Doubt; wherefore that Insect was held in great Veneration among

^a Macrobi. Saturn. l. 1. c. 19. p. 204.

^b Relig. Gent. cap. 8.

^c Pæp. l. 3. p. 93

them. ^aPlutarch says, *The Egyptians honour'd the Asp, the Cat, and the Beetle, observing in them some obscure Resemblance of the Power of the Gods, like the faint Image of the Sun in Drops of Water.*

CLEMENS Alexandrinus also, speaking of the Enigma's and anaglyphical Representations of the Egyptians, says, That some Stars, because of the Obliquity of their Motions, were symbolized by the Figure of Serpents; but the Sun by that of a Scarabeus.

Now, without superfluous Quotations on this Head, there is one circumstantial Passage from Porphyry, that shews the Notion which the Egyptians had about the Scarabeus, or Beetle. He ^esays, *Simple People, being unacquainted with theological Matters, may perhaps despise the Scarabeus; but the Egyptians honour that Insect as a living Image of the Sun: καθάπερ ἡ αἴμαθις ἢ βέλυσχθαι ἀν ἀγνώμων ὑπάρχειν ἢ θέων· Αἰγυπτίοις ὃ ἐστὶν ὅσων, αὐτὸς οὐδὲν ἥλιος ἐμύλχον.*

With regard to the different Rows of Plumes proceeding from the Beetle, they seem not only to be an Emblem of the Sun's Velocity, like those already describ'd on the Face, but also of the four Elements, as their Colours seem to point out. The rest of the third emblematical Representation consists of a Circle within other Circles, placed over the Heads of the Hawk at the Extremities of the Humeral or Ephod, and which also may be an astronomical Symbol of the Sun plac'd in the Centre of the Orbits of other Planets; for, that the Egyptians symbolized the Sun by a Circle, we have in another Place shewn from an express Testimony in Clemens Alexandrinus; so shall proceed.

As to the Heads of the Hawks at the Extremity of the Humeral, or Egyptian Ephod, as such a Representation is on Captain Lethieullier's Mummy what regards its Explanation, the Reader is refer'd thereto: I shall only add, that as this Bird was a Symbol of God, or the Sun, among the Egyptians, it was held in so great Veneration, that ^fHerodotus says, *Whoever kill'd an Ibis, or a Hawk, whether willingly or without Design, was surely put to Death.*

Now, with regard to these various Representations of the Sun on our Mummy, much Pains need not be taken with the Learned to convince them, that that luminous Orb, if not the very first, was one of the principal Deities among the eight primitive Gods of the Egyptians, mention'd by Herodotus, Diodorus Siculus, and others. ^gDiodorus has this very remarkable Passage: *The most Antient of Mortals, says he, among the Egyptians, contemplating the World around them, not without great Admiration, form'd to themselves a Notion of two original and eternal Deities, viz. the Sun and Moon; one of which they call'd Osiris, the other Isis.* Nay, so great was the Opinion of the Egyptians about the Sun, as ^hPorphyry tells us, that some of them styl'd him Creator of the Universe, *ὡς τῆς ἡλικυθιμικῆς γαμίνης, &c.* to which may be added, that either in a direct or indirect manner, those two Planets, the Sun and Moon, became the Deities of almost every other Nation on Earth, tho' they were in a particular manner and originally so among the Egyptians. This indeed appears, in a good measure, confirm'd by the various Symbols of them on this Mummy; and will be more fully shewn in the Sequel, and accounts for the two human Figures on the Knee, with their Hands stretch'd out towards the Sun in a Posture of Adoration.

The next Thing remarkable, and immediately under that last describ'd, is what may be call'd the fourth emblematical Representation; viz. the Humeral or Ephod, consisting of eight Rows of semicircular Sweeps of Ornaments; two of which

^a Plutarch. de Iside & Osiride. p. 380. F. Ἀσπίδα δ', καὶ ἰαχὴν, καὶ κάρδαρον, καὶ τινὰς καθ' ὅςδε ἀμαυροῦς, ὡς περὶ τὰς ἐκείνης ἡλικυθιμικῆς γαμίνης. ^e Ezech. xix. 1. 3. p. 94. ^f Herod. Hist. p. 112. Ὅτι δ' ἐν ἱεῖσι ἢ ἱερὰ ἀποκτείνῃ, ἢ τὴν ἐκείνην, ἢ τὴν ἀέκων, ἢ τὴν ἀνέστη. ^g Diod. Sic. lib. 1. p. 16. Τὴν δ' ἐν κατ' Αἰγυπτίῳ ἀνθρώπων τὸ παλαιὸν προσηύχον, ἀνακλινάμενος ἐν τῷ κόσμῳ, καὶ τὴν ἐπὶ τῶν οὐρανῶν καλεσσομένην, καὶ δαμνισμένην ὡς οὐδὲν ἐπὶ δὲ δυνάμει καὶ ἀνέστη, τὴν τὴν ἐκείνην, καὶ τὴν ἐκείνην, ὡς τὴν ὅσων, ὡς τὴν ἐκείνην, &c. ^h Ezech. xix. 1.

of every thing, the Sun being of a fiery Spiritous Nature, the Moon of a moist, and the Air a Medium between these two Extremes; by these every thing is produc'd and nourish'd; wherefore the Whole of Nature is perfected and completed by the Sun and Moon. This is sufficient, no doubt, to shew, that the Sun and Osiris, Isis and the Moon, taken in a physical Sense, were the same Deities in common the one with the other, and Objects of Adoration among the Egyptians. For this Reason, perhaps, on our Mummy we see two human Figures on the Knee, with their Hands stretch'd out towards the Globe or Moon on the Head of Isis, in a Posture of Worship and Adoration, in the same manner as the other two human Figures, in the second emblematical Representation, are adoring the Sun. So that this Figure of Isis is altogether consistent with the Theology of the Egyptians, in exhibiting her both as the Earth and Moon, the Female Figure, with the Globe on her Head, being a conjunct Symbol of both.

THE next Particular are the three Rows of Plumes, composing Wings which project from this Female, and which, like those of Isis on Captain Lethieultier's Mummy, are Symbols of the other three Elements, which their Colours seem also not a little to illustrate: For the Earth, as has been already said, is plainly symboliz'd by the Figure of Isis herself, who was the Earth; the Water by the Plumes of pale green Colour; the Fire by the Plumes of the red fiery Colour; the Air by the upper and lower Rows of deep Blue, which encompass the Whole.

THE next Thing to be consider'd is the Hair on the Head of Isis, which is indeed here very particular, being of a deep blue Colour: This is probably exhibited with no less Judgment to represent the blue Air, with which the higher Parts of the Earth are surrounded, viz. the Tops of the most lofty Mountains, which, in a figurative Sense, may be call'd the Earth's Head.

WITH regard to the two Serpents under the Wings of Isis, this Particular is very singular and curious, they are Symbols very often describ'd by the Antients as belonging to the Egyptian Isis. ^m Apuleius, in his Vision of that Goddess, describes her Appearance with such Serpents on her right and left Hand, *'Dextra lavaque sulcis insurgentum viperarum cōhibita*; and in another Place immediately following, describes the very Quality of those Serpents, as having their Necks tumefy'd and swell'd; *Insurgebat aspis caput extollens arduum, cervicibus late tumescētibz*. As such they are represented on our Mummy. These Serpents sometimes are call'd *Dracones*, and are Symbols of Health, and particularly belong to Isis, as she was the Goddess of Health: Wherefore ⁿ Macrobius says expressly, *Hinc est, quod simulacris Æsculapii & Salutaris draco subiungitur, quod hi ad Solis naturam Lunæq; referuntur*; and immediately subjoins, *Salus autem naturæ Lunaris effectus est*, &c. The most antient Authors agree, that Isis found out many Cures for Diseases long before ^o Apis King of Egypt, to whom some have attributed the Honour of the Invention, and he long before the Greek Æsculapius.

THAT Isis was the Inventress of many Cures, *Diodorus Siculus*, speaking of the Egyptians in his first Book, shews very plainly, p. 22. when he says, *Φασι δ' Αἰγυπτίοι τῶν παλαιῶν τε πολλὰν ἀφ' ἧς ἡγίαν ἔχοντων γυνόντων, ἡ δ' ἰατρικὴν ἐκείνην μακάραν ἔχον ἐμπνεύσαν, ἡ τὸ σύνολον πολλὰ μηχανήσαντες*. Which is, *The Egyptians assert this to be the Inventress of many Cures for the Health of Mankind, and to have had great Knowledge in the medical Science, having by her Acuteness been the Discoverer thereof*.

As it is certain, that both the Greeks and Romans adopted the sacred Mysteries and Symbols of the antient Egyptians into their respective Religions, hence on many Greek and Roman Coins, where Æsculapius or the Goddess of Health are represented, this Symbol of Curing is express'd by Serpents. The same kind of Serpents with swell'd Necks are exhibited frequently on the *Mensa Isiaca*. There indeed they are often combin'd with Symbols both of the Sun and Moon, that is,

^m Metamor. lib. xi. p. 258.

ⁿ Lib. xx. p. 205.

^o Vid. Clem. Alex. lib. i. p. 225.

in one p Place, with the Head of a Hawk, and above it a Crescent. In Plate 2. after p. 66. on the same Table of *Isis*, are two Figures of such swell'd-neck'd Serpents, with a human Face, and Wings consisting of three Rows of Plumes. All which very much corroborate the Passage of *Macrobius* already quoted, when he says, *quod hi* [namely, the Serpents] *ad Solis naturam Lunæque referuntur*. Of these Serpents with swell'd Necks * *Lucan* also makes mention:

Aspida somniferam tumida cervice levavit.

The next Particulars are the whitish Squares on each Side of the Head of the Female, divided into three Partitions, and which may be conjectur'd to be an *Egyptian* Phylactery, appearing partly below the Ephod or Breast plate, like the *Jewish Arban Canoth*, describ'd already on Captain *Lethbroullier's* Mummy, to which the Reader is refer'd.

THE next Thing to be consider'd in this fifth Symbolical Representation, is the Figure hanging at a Chain on the Breast of *Isis*; which, tho' it appears but inconsiderable, is however one of the greatest Curiosities on this Mummy, and explains the Meaning of many other such Figures found on *Egyptian* Monuments of like Antiquity. But, that it may be the better understood, 'tis necessary to mention a Passage of *Plutarch*, which seems to give no small Light therein.

THIS great Author has shewn, from what is already quoted, That the *Egyptians* believ'd *Isis* to be the Female Part of Nature, and, in Conjunction with the Influence of *Osiris*, the Cause of the Production of every thing. To this may be added, That they had a topical Notion of her Energy also, as being, with that of the Sun, more immediately confin'd to their own Country of *Egypt*; and, That the Body of *Isis* was that Part of the Earth, water'd by the Overflowings of the Nile, which in one Passage he plainly expresses: So that, on the retiring of the Waters, they sow'd their Corn on the Fields which had been inundated; whereby they fairly committed the Grain for the ensuing Harvest into the Bosom or Womb of that *Isis*, who was the common Receptacle of every thing. Hence it was, that in the allegorical Fable of the Generations of their Gods, mention'd by the same Author, it was asserted, That *Isis* brought forth a Male Child weak and lame in its Limbs, whose Name was *Horus* or *Harpocrates* [as the *Greeks* afterwards call'd him]; by which Production, says *Plutarch*, the *Egyptians* meant the sprouting forth of the Corn, which then is feeble and weak; and, *ibid.* p. 377. he adds, That the *Egyptians* give out, that *Osiris* is bury'd at the Time they sow the Seed into the Ground, and returns to Life when the Grain begins to shoot forth: But, says he, as soon as *Isis*, or the Earth, begins to find herself impregnated with the Corn, she then hangs an Amulet, or sacred Charm, round her Neck on the sixth Day of the Month *Phaophi*; afterwards she brings forth *Horus* or *Harpocrates*, about the Winter Solstice, being on his first Shootings, but tender and imperfect: This is the Reason, says he, that when their Lentils and Beans begin to grow up, they offer him the Tops or First-fruits of them.

FROM this Passage it may reasonably be conjectur'd, that, among the various Symbols of *Isis* on this Mummy, the Figure hanging by a sort of Chain round her Neck, and on her Breast, is this *φωλακτερον*, or Amulet, mention'd by *Plutarch*; such as that Goddess hung round her Neck, when she found herself impregnated with Corn; for the *Greek* Word *φωλακτερον* implies a Charm for Keeping or Preserving, and is very apposite to the physical Character of *Isis*, as a Nourisher and Preserver in Nature, and as she was the common Receptacle of every vegetative Body. So that her keeping the Grain for Harvest safe, uncorrupted, and undestroy'd within her Bosom, was, no doubt, of great Importance to the *Egyptians*, among whom

* *Menfis* *Isiac*. Vid. Plate 2. after p. 16. fig. 1. * 1. g. * de *Is.* & *Os.* p. 366. Οὐτως Ἰσις τὴν γῆν ἔχει καὶ φυλάσσει, ἡ πᾶσα, ἀλλὰ καὶ ἡ Νεῖλος ἐπιμαίνει σπέρματι καὶ μεταφέρει. *ibid.* p. 377. Καὶ λεγομένη δὲ πέφυκε καὶ ὁ Ὀσίρις, ὅτε ἀποβύθισται ὁ γῆν ὁσπερ ἡ φῶς ἡ γῆ, ὡς καὶ ἀποβύθισται καὶ ἀναγαγῶν, ὅτε φασὶν αὐτὴν. * *ibid.* ἀπὸ καὶ λέγουσιν ὅτι Ἰσις, εἰς τοὺς ἡμέρας ἑξήκοντα, φορεῖ τὸ φωλακτερον ἐν τῇ μυχῷ ἑαυτῆς φασὶν: τὴν δὲ τὴν Ἀποκαρπύουσαν τοὺς βρώτας χρηματεύει ἀπὸ καὶ μεταφέρει ἐν ταῖς σπέρματι καὶ σπέρματι ἀναγει, &c.

they imagin'd the more immediately dwelt: No Wonder then, if among so many other Attributes of *Isis*, as are display'd on our Mummy, we should find this Amulet, mention'd by *Plutarch*, hanging round her Neck. This Author, in another Place, has something concerning this *φουλακτήριον*, which opens a Field of very curious Inquiry; for says he, *The Amulet which hangs round the Neck of Isis, when interpreted, signifies a true Voice*. From which we may suspect, that this Amulet, among its other Virtues, may have also been made use of by way of Oracle among the *Egyptians*, in like manner as the *Urim* and *Thummim* were among the *Jews*: But this Inquiry shall be reserved until that other Mummy be treated of, which *Dr. Mead*, as was hinted, presented to the College of Physicians; where something of this kind will be shewn very remarkable.

THAT which presents to View under the Particular last describ'd, is a curious Girdle, distinguish'd by no other Ornaments than those of oblong square Divisions within one another, diversify'd by distinct Colours of Yellow or Gold, Scarlet, Blue, and Purple. All that shall be said at present on this Head, is, That both the Girdle and Ephod already mention'd, which is adorn'd with Paintings of different Rows of precious Stones, bear a strong Resemblance with the curious Girdle and Breast-plate, mention'd to have been on the sacred Garments of *Aaron*, *Levit. viii. 7, 8*: But this is also intended to be more amply treated of in another Place; so I shall proceed.

WHAT appears below the curious Girdle, may again, for Order's sake, be call'd the sixth emblematical Representation, consisting of a small Globe within what seems to resemble a Boat supported with Wings, which encompasses the whole Length of the Boat, and which may be conceiv'd to be another Symbol of the Sun, which the *Egyptians* feign'd to have gone round the World in a Boat; the Wings supporting it being, like the other Wings already describ'd, Emblems of the Sun's Velocity, and of the other Elements.

Now, that the *Egyptians* had such a Notion, *Plutarch* expressly tells us; viz. *That the Sun and Moon perform their Revolutions round the Earth, not in Chariots, but in Boats*; for which he assigns a physical Reason. * *Clemens Alexandrinus* says, the *Egyptians* represent the Sun sometimes in a Boat, and on a Crocodile: *Αἰγυπτίαις ἡ μὲν ἑστὶ πλοῦς, ἡ δὲ ἑστὶ κροκόδειλος ἢ ἡλιον δακνύμεν*. I can't help remarking, that the Figure of the Boat on this Mummy is precisely like what is represented as a Boat on the *Menfa Isiacæ*.

IMMEDIATELY under the Sun in the Boat, is a double Representation of *Osiris* sitting at a Banquet, in what we imagin'd, by a like Figure in the foregoing Discourse, to be the Chair of *Jupiter*, or the Sun. Here *Osiris* is also distinguish'd by his common Attributes or Marks; viz. his Mitre, Sceptre, and Flagellum. Before him is plac'd a kind of Table cover'd with three Sorts of Viands; but what those Eatables exactly are, cannot be clearly distinguish'd on the Mummy. The Table on which they are set, is supported with one Foot or Leg in the middle. Over the Table, but detach'd on one Side, is the Figure of some Plant, on the outer Sides of which is represented a human Figure, erect, with Hands stretch'd forth toward the Sun in the Boat, in a Posture of Thanksgiving or Adoration.

FIRST, with regard to the Vegetables or Plants mention'd near the Table, which are but imperfectly to be seen on the Mummy, they seem to be either the Figures of ripe Ears of Corn, to symbolize *Osiris's* Invention of Agriculture, and the Fruits thereof, offer'd up to that Deity; or, the *Lotus*, which is topical to *Egypt*, and produc'd in the *Nile*, which, according to antient Authors, was the original Food of the *Egyptians* before the Use of Corn, as has already been shewn in the foregoing Discourse.

* de Iside & Osir. p. 378. Τὸ δὲ τὸ *φουλακτήριον*, ὃ περιέσθλην μεθ' αὐτὴν, ἔξερωνδύεται ἐν αὐτῇ.
* ibid. p. 304. *Ἥλιος δὲ καὶ σελήνη ἐν ἑμασί, ἀλλὰ πάλαι ἐν ἑμασί γυνάμιν περὶ αὐτὴν αἰετὶ, &c.*
* lib. iv. p. 413.
† Vide ante p. 66. *Menfa Isiacæ*, Fig. 38. Plate 1. Lips H.

Now the cover'd Table before *Osiris* seems to symbolize and allude to his altering the brutal and needy Life of the Egyptians to what was more social, regular, and commodious. *Plutarch* says, *In the Beginning of the Reign of Osiris, he alter'd the brutal and needy Life of the Egyptians, teaching them the Use of Grain, and instituting Laws concerning the immortal Gods.* *Diodorus Siculus* also says, *That the Egyptians, in their primeval State before the Time of Osiris, were wont to go wild like Beasts in the Field, seeking Food among Pools and Lakes, and to eat what Herbs they could find.* Now what seems to corroborate the last Conjecture, is the Appearance of two human Figures standing near the Tables, with their Hands stretch'd out toward the Sun in the Boat, in a Posture, as it were, of Thanksgiving for such Food on the Table, as being produc'd by the Influence of that Luminary; and to *Osiris* also, who, in his natural State, being their Legislator and Benefactor, instituted the Regularity and Propriety of their Manner of Living.

WHAT next follows, is that which, for Order's sake, may be call'd the seventh emblematical Representation; in which is exhibited the Figure of a *Cadaver*, stretch'd out on a Bier in the Form of a Lion: Near it stands another Figure, altogether human except the Head, which represents that of a Wolf, in the Adion of embalming or painting the *Cadaver*, having three Vases of Glafs, or transparent, On a different Colour within it, Icen as if the Vases were of Glafs, or transparent. On the Top of one of them is the Head of a Man, on the other that of a Hawk, on the third that of a Wolf. The Whole of these are not so very distinct on the Mummy as could be desir'd; but the Whole seems to be made out by a similar Figure on the *Menfis Ifiacæ*. There is represent'd also a Bier in the Form of a Lion with a human Figure lying upon it; but with this Difference, that the Figure on the *Menfis* is on its Belly, and done to represent it alive; on the Mummy, on its Back, and dead: In every other respect they agree. On the *Menfis* are also three Vases with the Head of a Man, a Hawk, and a Wolf: On the first issues forth something like the Flame desir'd on several Figures on Captain *Lettsbiller's* Mummy. Above the Hawk's Head, also on the *Menfis*, is a Crescent, which shews these Vases to be sacred to the Sun and Moon. Fifth, as to the Figure of the *Cadaver* on the Mummy, 'tis probable that the *Egyptians* thereby endeavour'd to represent the very Person of the Deceas'd contain'd within the Coffin.

SECONDLY, what regards the Figure with the Wolf's Head painting the *Cadaver*, that very probably may be to represent the *Gnomatæus* or sacred Scribe of the *Egyptians*, like that on Captain *Lethuellier's* already describ'd; and the Wolf's Head, to denote his Person and Function as sacred.

THIRDLY, with regard to the three Vases, the only Author who seems to account for such, is *Horus Apollo*, who says, *When the Egyptians would express the Inundation of the Nile, which they call Nun, that is, says he, new; they sometimes symbolize it by a Lion, and sometimes by twelve large Vases.* He assigns a Reason for the Lion: *Because, says he, when the Sun enters the Sign of the Lion, the Inundation is then the greatest; and as long as the Sun remains in that Sign, sometimes the Quantity of Water increases double; whence, says he, the Conduits and Channels of the sacred Fountains are wont to be made in the Shape of a Lion, by those who preside over those sacred Works.*

NEXT, as to the three Vases, *The Egyptians*, he says, to express the Inundation thereby, paint neither more nor less than that Number, because the efficient Causes thereof are threefold; the first they attribute to the Land of Egypt, which produces

[illegible]

the Water that inundates the Country, out of itself; the second Cause they assign to the Ocean, from whence all Water in general is produc'd; the third they ascribe to the Rain, which falls in the most southerly Parts of Ethiopia.

WHAT now remains to be accounted for, is the Figure of the *Cynocephalus*, painted on each Side of the Bier: In their Paws is a kind of Staff; they seem to kneel, or sit on their Legs before the Corps, as if attending it. These are both curious and singular, and it may reasonably be conceiv'd, that they are thus represented on the Mummy, to denote the *Nome* or Province of *Egypt*, to which the Deceas'd belong'd.

STRABO, enumerating the several Species of sacred Animals worshipp'd in the different Provinces of Egypt, ¹ says, *At Sais, and Thebes in Egypt, the Sheep are worshipp'd, at Latopolis the Latum Fish, the Lycopolitans adore the Wolf, and the Hermopolitans the Cynocephalus.*

By this Passage, if the *Cynocephali* express'd on the Mummy be to symbolize the *Name* or Province, to which the Person embalm'd belong'd, then *Hermopolis* must be the Place.

In the 8 *Menfa Ifaca* there are two such Figures of *Cynocephali* sitting, but differ from those on the Mummy, having Crefcents above their Heads, with the Figure of a swell'd-neck'd Serpent in both of them, which plainly confirms thole to be Lunar Symbols. That they were such, ^b*Pygnorus* has these Words: '*Prædemonstrat speciem amœnam habet, cum quo, ut ȳamblicus tradit, communem habet physicas rationes; que sunt, eadem exoriente letari, deficiente merere.*

THE eighth symbolical Representation seems to belong solely to *Isis*, in shewing that Goddess at a cover'd Table, like that of *Osiris* already describ'd, the Picture whereof is also twofold, being represented on each Side of the Mummy: Two human Figures are here attending *Isis*, with their Hands lifted up over the Table, but not any Representation of the Sun is seen here at all.

THAT this covered Table may allude as much to *Iſis's* Invention of the Uſe of Grain, as the other already deſcrib'd does to *Oſiris's* Invention of Agriculture, is reaſonable to imagin; for the finding out the Uſe of Grain is attributed ſolely to *Iſis*; wherefore *Diodorus Siculus*, ſpeaking how *Oſiris*, by his Benevolence to Mankind, had withheld them from devouring one another; *At which Time*, ſays he, *Iſis found the Uſe of Wheat and Barley, which before then had lain by neglected in the Fields, like many other Herbs, which grew wild, and were unknown to Mankind.*

The ninth emblematical Representation consists of four Square Partitions, two on each Side of the Mummy; in the uppermost of which, on the right, is exhibited a human Figure embalm'd, with the Head of a Swan or Goose upon its Neck, where a Man is represent'd standing before it, in a Posture, as it were, of Adoration. In the opposite Square on the left Side, is such another Figure as the first, but with a Wolf's Head, and a Man standing before it also. Under the first Square is a third Figure exactly like the second, with a Wolf's Head also; opposite to which is a fourth embalm'd Body, and it is altogether human. Both these last, as well as the others, have the Figures of Men standing before them, as if in an Attitude of Adoration.

Now what we may remark on the aforesaid Representation is, That the Figures therein mention'd are very like those which *Porphyry* describes among the antient

† Strab. Geog. lib. 17. p. 559 *Kαθ' ὃν Σαῦτα περιέβατο, καὶ Θυγαῖτα* ¹ *ἀπὸν δ' ἐν τῷ Νέῳ τινα ἱερὸν, Λεῖοντιον* ² *ἀπὸν τε Λαοσπύριον ἀνυπόστατον* ³ *ἔχειτο σὺν αὐτῇ.* p. 571 *Μετὰ Ἰφία.* p. 1. ⁴ *αὐτῇ.* ⁵ *Διόδορος Σ. p. 13.* ⁶ *Fig. E. and Plate 2.* ⁷ *alter p. 66, fig. 32.* ⁸ *Pignorus Menia Iliac.* p. 471. ⁹ *Diodorus S. c. p. 13.* ¹⁰ *Ἐρμῆς ἐν τῷ Σαῦτι τὸν τῆς πυλῆς καὶ τῆς ἐκείνης κατὰ τὴν ἑρμῆος εἰς τὴν ἀλλήλῃ βοτάνης, ὡς ὁ χρυσὸς ἔχει τὴν ἑρμῆος.*



Egyptians; and for exhibiting them in that manner, he assigns a very humane Reason. What he says is to this Purpose^k; *The antient Egyptians, being apprised that the Divinity did not dwell in Man alone, nor fix its Residence wholly in the human Soul on Earth, but communicated its Influence to the brute Creation also; they therefore, in representing and consecrating the Images of the Deities, made use of all kinds of Animals, and mix'd the Forms of Beasts with those of Men: They also join'd the Bodies of Birds with those of Men; so that you may see among them certain Images, quite human as far as the Neck, but with the Face of a Bird, or a Lion, or some such Animal; others with a Man's Head, but the rest of the Body, in the upper or lower Parts, like that of a Beast.*

PORPHTRI subjoins, That such Representations were chiefly intended in order to inspire Humanity into the Breasts of Mankind, that they might use the Brutes with Tendernefs, as being mutual Inhabitants of the same Globe, and Objects of the Divine Care, as well as Men.

THE Symbol towards the Feet of the Mummy, is that of two Wolves or Dogs, of a jet-black Colour: Over the Back of each is the *Flagellum* of *Osiris*. Such Animals as these being painted on Captain *Lethuillier's* Mummy, towards the Feet of the Coffin there, I have in my Discourse thereon endeavour'd to shew, that such were physical Symbols of the Sun; to which (for avoiding Repetition) the Reader is refer'd.

WHAT I have ventur'd to offer in this and the foregoing Discourse, are humbly submitted to the Learned as Conjectures; which if they are thought any way consistent with the *Egyptian* Theology, and the Accounts of antient Writers, I shall think the Pains taken therein well bestow'd.

^k Euseb. Prep. lio iii. p. 91. Ἀπὸ δὲ τούτων ἐκτιθέμενοι ὅτι ἀρκίστοι, καὶ ὁ περὶ τὸ θεῖον ἀκρίβητος, ἔγνωσεν ὅτι δὲ ἀνθρώπου μόνον τὸ θεῖον εἶναι, ὡς καὶ ἐν τῇ ἀνθρώπῳ οὐκ ἔστι καὶ ἀκρίβητος, ἀλλὰ καὶ ἐν τῇ ἀνθρώπῳ παρὰ τὸν ἄνθρωπον ζῶντι. Διὸ καὶ τὴν ἀκρίβητον περιέλαβεν ὅλον ζῶντι, καὶ ὁμοίαν πρὸς ἀνθρώπου ζῶντα καὶ ἀνθρώπου, καὶ πάλιν ὁμοίαν ζῶντα καὶ ἀνθρώπου ἀκρίβητος ὡς καὶ ὁ περὶ αὐτοῦ μέγας ἀνθρώπος, τὸ δὲ περιέλαβεν ὅλον, ὡς καὶ ὁ ἀνθρώπος, ὡς καὶ ὁ ἀνθρώπος, καὶ πάλιν αὐτὸν ἀνθρώπου, καὶ ἄλλων τινῶν ζῶντων, πρὸς τὸ ὑποκείμενον, πρὸ δὲ ἐκτείναν.

F I N I S.



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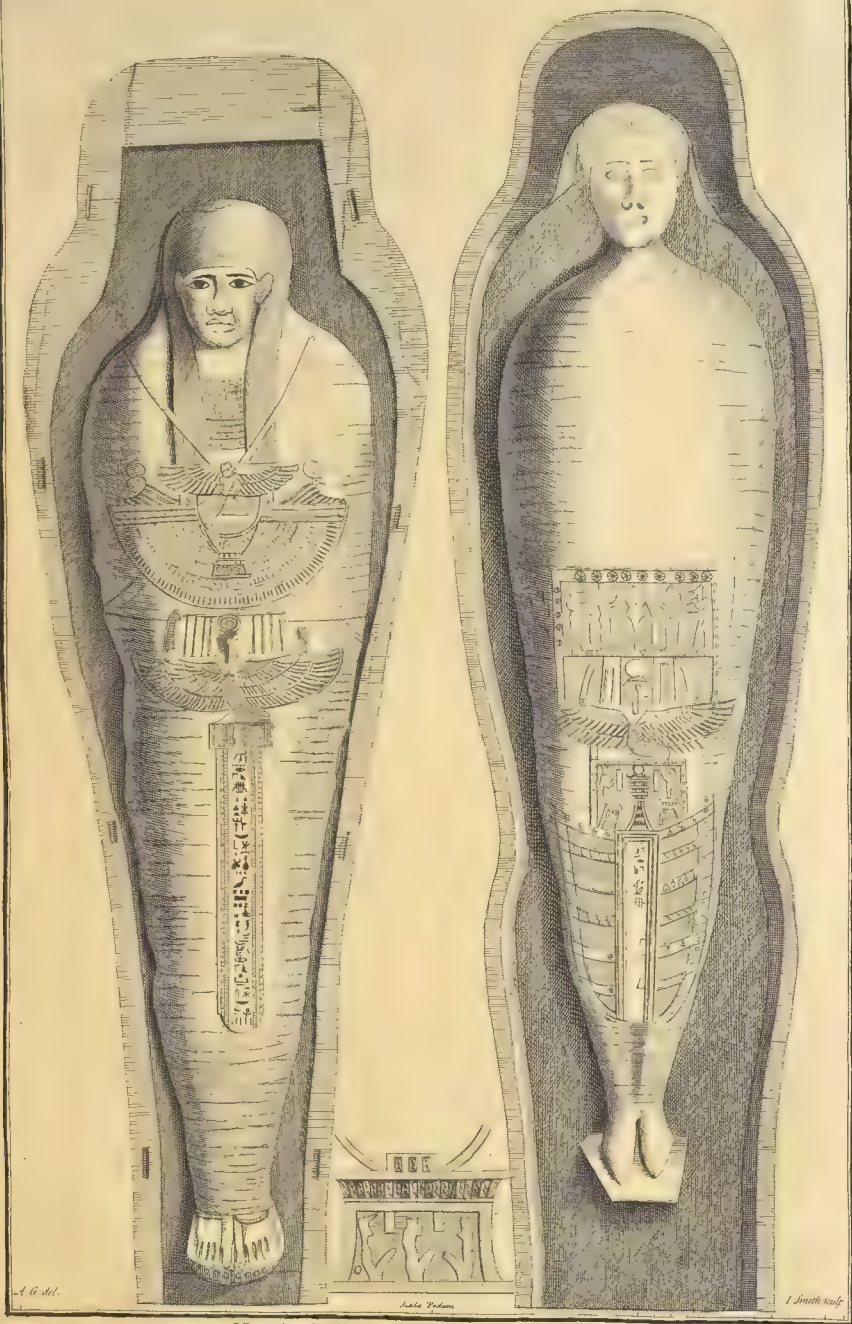
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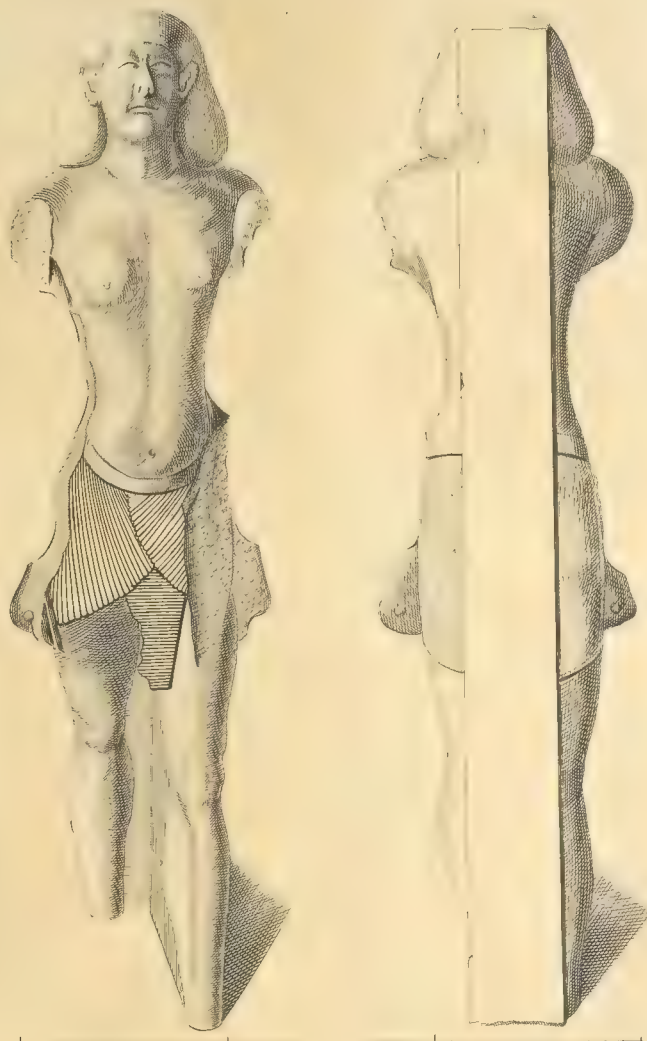
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Gordon.



Viro Amplific^{mo} JACOBO OGLETHORPE Armig^{ro}
 Romani Generis Amic, Idellam hanc cadaver Egyptum, Pollenti conservatum exhibente in quod, Alexandria
 nuper advectum. Medicorum collegio dono dedit R. Mead M.D. in propensissime Amici Signum D.D.D. A Gordon.

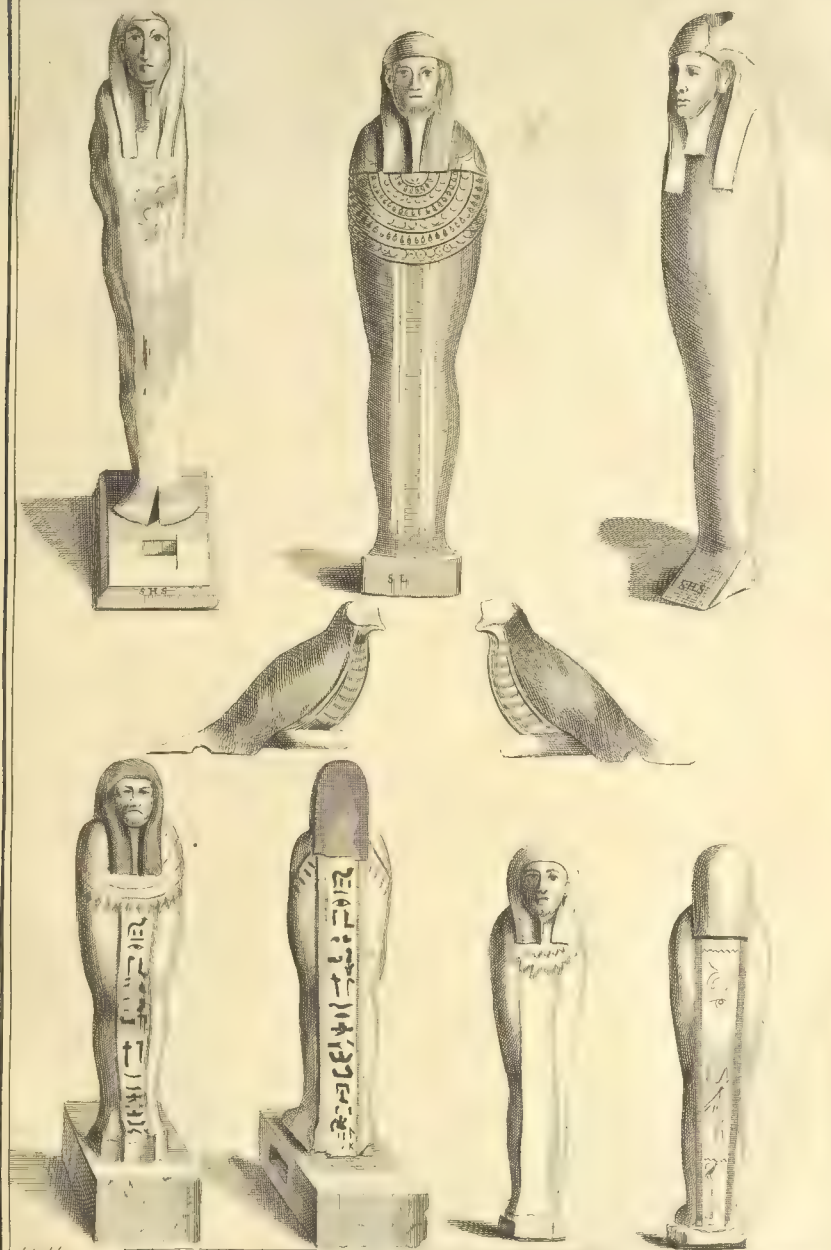


Sala Petam

*Statuarum marmorearum ab EDUARDO COKE Armigero, ex. Egypto, nuper
in Britanniam advectarum, et in. Edibus suis extantium, altera. Tabulam
hanc Honorato admodum, Spectatissimoque Domino Domino JOSEPHO AYLOFFE
Equiti Baronetto, Summa cum observantia humillimè offert.*

A Gordon del

Allex. F. Gordon



J. G. del.

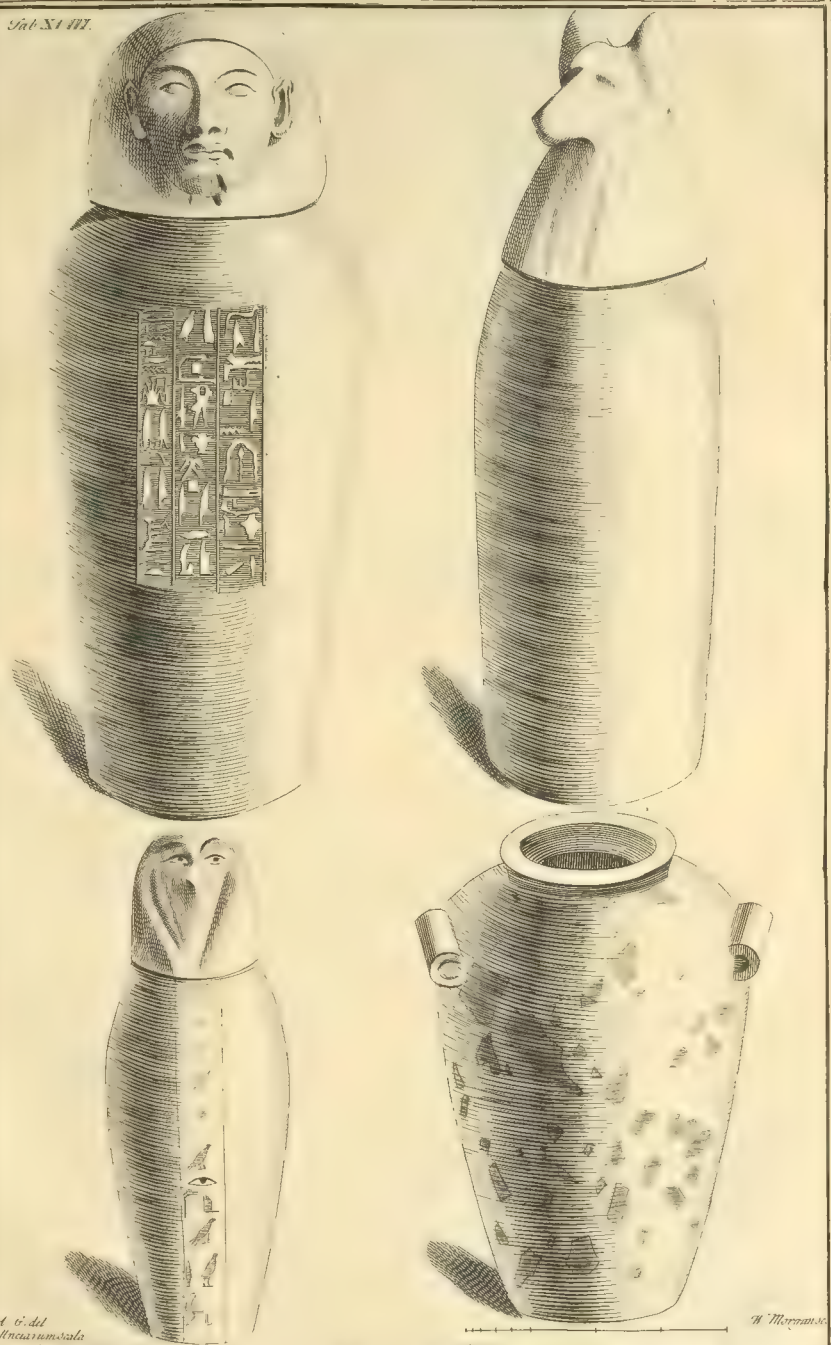
unicuique Sala

W. Morgan sc.

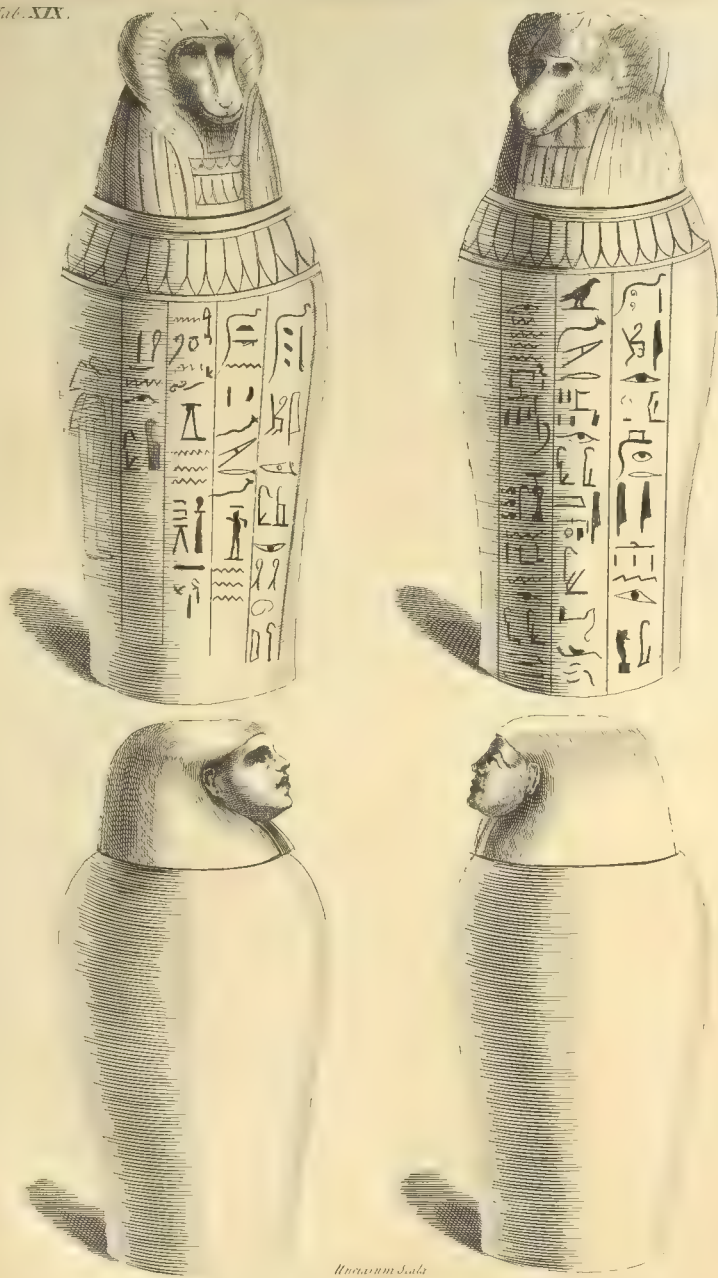
Statuariae verae, et ex aenea ab Herodoto memorata, et quae in Turris Musaei Britannici
 Londini reperiuntur, honorato admodum, Eruditissimoque D. D. et Patrono suo dignissimo ROGERO
 GALE Thomae et gratitudinem humillime D. D. A. G.



*Figurae variae inter Cimelia Aegyptiacorum temulo Aconij collectae, quarum hanc Tabellam Generosissimo
 Eruditionisque D. D. ALEXANDRO STUART Medico Regio et innumera beneficiis humillime D.D.D.
 L. d. d. d.*



Urnæ hæc, Egyptiacæ quarum priores dux in Museo eruditissimi Dni Dni Richardi Mead, Medici Regii, reperiuntur
generosissimo spectantissimoque, Dno Dno RADULPHO JENIS ON Arm^o animi antu testimonium et
pius humillime offert A. G.



Museum Sala

*Urus alba, Egyptiaca ex Museo Vobilsimi Domini
Genm COMITIS OXONIÆ, in tabellam hanc humillime*

A. G. del

*offert. A. G.
H. Morgan.*



Scala Barzanum

A. G. Del.

Sc. Smith sculp.

Vire amplif. IRTHURO FORBES Equit: Barometto Tabellam hanc Lanculas aliquot insigniores
quales a Librariis, Egyptijs inter Mortalia poni Solebant, interq; rariora illustrij: Dn. Comitis de Arford
presents exhibentem. In arati de vincitipinque Animi. D. D. D. A. Gordon.



Tabellam hanc Monumenta Aegyptiorum Exhibentem Eruditio Mæcenati RICHARDO ELLYS
Equitis Baronetto cum Summa Observantia.

D. D. D.

A. Gordon



Uniarum sculp.
 1 2 3 4 5 6 7 8 9 10 11 12
 J. Smith sc.
 Lascas hae Numinum Egyptianum quae in Musaeis Eruditorum Londini. sperrantur; benecosa admodum
 Domino Domino HUGONI SMITHSON Epuli Baronetto bonamque. triam Praetori humillime Offert
 A Gordon.

Tab. XXIII.



Statuas haec omnes, quas quae in
 GEORGI HALIFAXIE Comitis
 Kimeria spectantur tanto Maccanti in



locupletissimo Illustrissimo D^{no} Dⁿⁱ
 quos inter rarissima pulcherrimaque alia
 animi proprium grati operam et ea quae par
 est observantia D. D. D. A. Gordon.



*Hec Aegyptiorum monumenta, illudque Adolescentis praecipue apud Generosum admodum
virum EDOARDUM LISLE, Armig. in loco suo ferat vetustissimo aservatum, credite ejus
profectum summi cum observantia.*

D. D. D.

A. Gordon.

*Characteres Sacri sive Iερογλυμματικα τα εν Αιγυπτια εν
in eorum Monumentis quae in Britannia exsistant apparentia.*

Tab. XXV.



- at A ad B Characteres in Aegypto (similes) Aethiopici Cronica Tab. III.
at B ad C Super. Hieroglyphi in Aegypto (similes) Aethiopici Cronica Tab. III.
at C ad D Super. Hieroglyphi in Aegypto (similes) Aethiopici Cronica Tab. III.
at D ad E Super. Hieroglyphi in Aegypto (similes) Aethiopici Cronica Tab. III.
at E ad F Super. Hieroglyphi in Aegypto (similes) Aethiopici Cronica Tab. III.
at F ad G Super. Hieroglyphi in Aegypto (similes) Aethiopici Cronica Tab. III.
at G ad H Super. Hieroglyphi in Aegypto (similes) Aethiopici Cronica Tab. III.
at H ad I Super. Hieroglyphi in Aegypto (similes) Aethiopici Cronica Tab. III.
at I ad K Super. Hieroglyphi in Aegypto (similes) Aethiopici Cronica Tab. III.
at K ad L Super. Hieroglyphi in Aegypto (similes) Aethiopici Cronica Tab. III.
at L ad M Super. Hieroglyphi in Aegypto (similes) Aethiopici Cronica Tab. III.
at M ad N Super. Hieroglyphi in Aegypto (similes) Aethiopici Cronica Tab. III.
at N ad O Super. Hieroglyphi in Aegypto (similes) Aethiopici Cronica Tab. III.

Tabellam hanc, omnium bonarum litterarum Fautori Fructuosissimoque Dom.º Dom.º
MARTINO FOLKE S. Arm.º ob Patrocinium suum Benevolentiamque humillime

D. D. D. A. Gordon





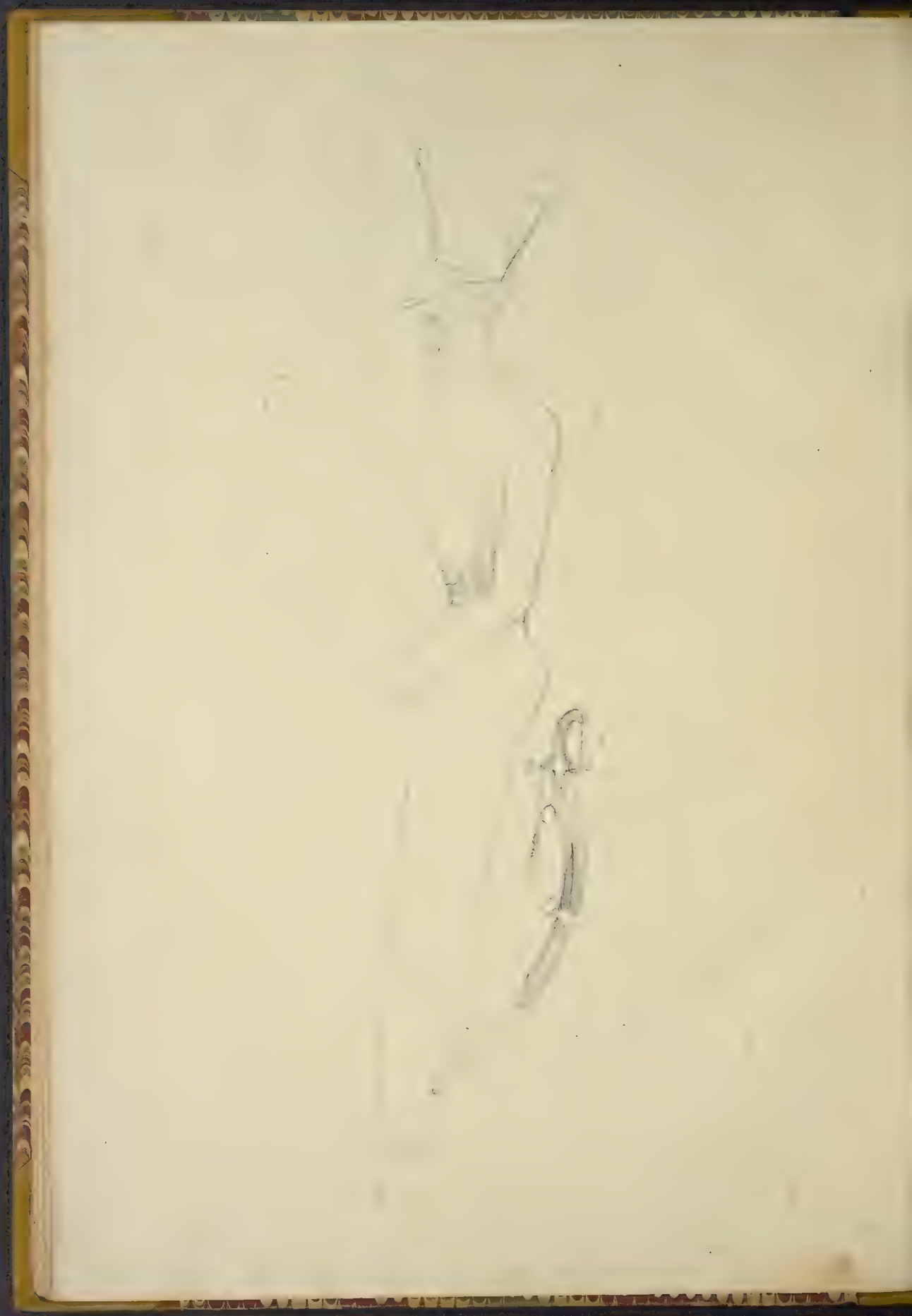




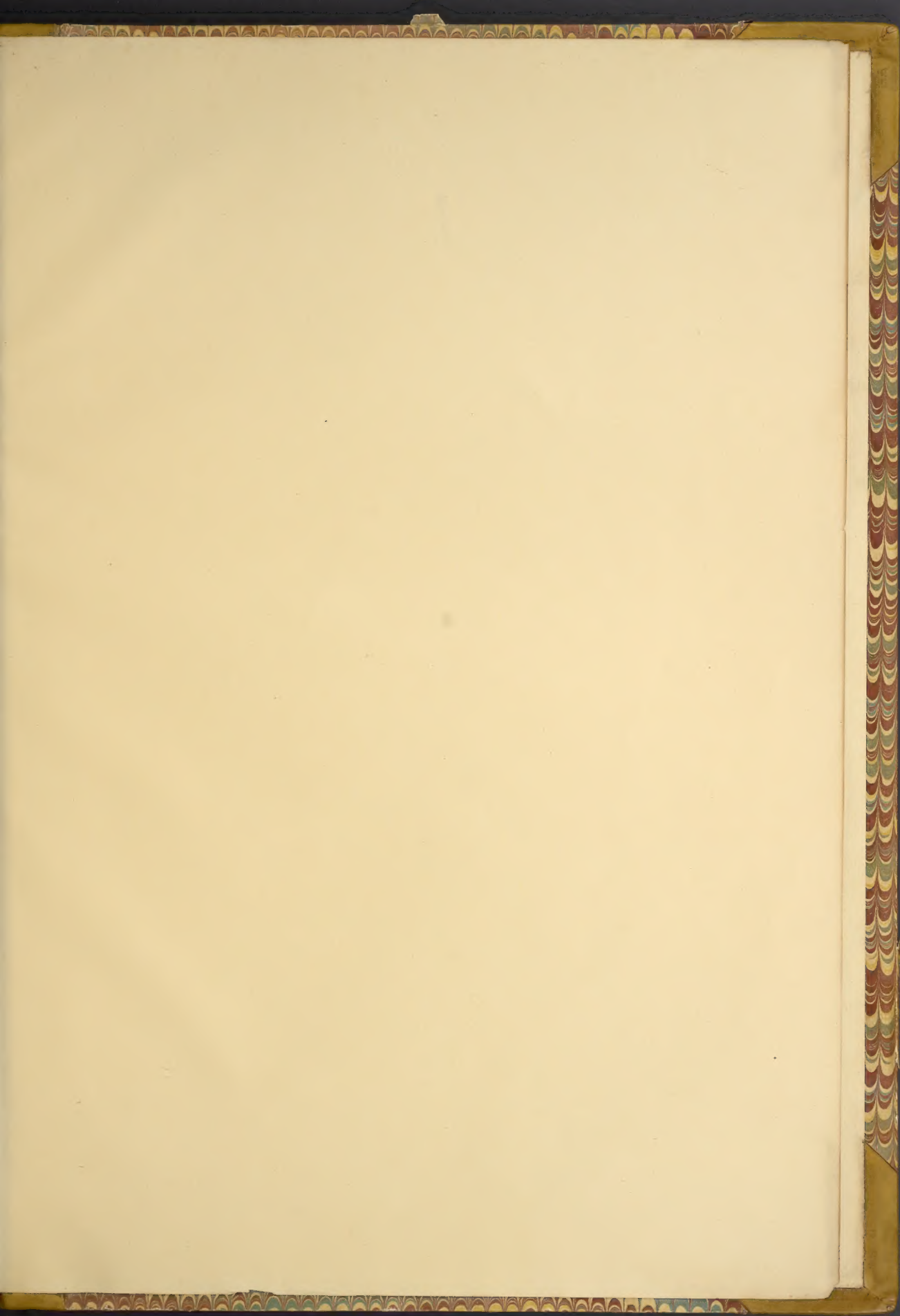












AX 50

xxss/

cap
25 plates

